VOGUE

NEW
SUMMER
LOOK

NEW
SUMMER
FABRICS



INCORPORATING
VANITY FAIR
APRIL 1, 1951
CONP. INC. 50 CENTS



william WINKLER'S

NYLON* TRICOT

It's Spring Again! ... and there's a colorama of William Winkler's sunny sheer, sewable, wearable, washable, nylon tricot prints at fabric counters everywhere ... or write William Winkler, Inc., 366 5th Ave., New York, N. Y.

*loomed of Du Pont Nylon

Paris Headlines

By Day

By Night





SHARLAND

from our Spring Collection of Made-to-Order Millinery on the Fourth Floor

BERGDORF GOODMAN

5th AVE. at 58th ST. • NEW YORK 19

ON THE PLAZA

Lilli Ann of san francisco



city of sophisticates and superlatives



HORST PHOTOGRAPH

JOHN-FREDERICS HAT

look for the 1951 Fashion Academy Gold Medal on all Lilli Ann suits awarded for exquisite design, smooth elegance, the custom-made look



one of a series of marvelous new Lilli Ann suits for spring, awarded the Fashion Academy Gold Medal for 1951 for "exquisite design, superb styling, lovely fabric, fine tailoring, smooth elegance . . . the custom-made look." This one comes in finest virgin wool sheen gabardine, superbly tailored over custom innerbody with custom-like half-lined skirt . . . has stunning dotted Moygashel linen collar and detail to dramatize the beautiful lines of the jacket . . . navy, black and wonderful colors . . . sizes 10 thru 18 . . . about ninety dollars . . . at fine stores.



George Platt Lynes

NOTEWORTHY

is the word for our Bendel Original

embroidered black lace over organdie . . . white grosgrain touches.

One of the stars in our custom-order firmament.

Henri Bendel

10 WEST 57

NEW YORK 19 NY

ARPEGE



MY SIN

by

LANVIN

the best Paris has to offer

Bottled and packaged in France

Vogue
April 1st, 1951

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 117, No. 6
Whole No. 1866



THE RICH BLACK SILK SUIT: IMPORTANT

BONWIT TELLER

imported black silk
barathea suit, dramatic with white
by Pattullo-Jo Copeland 195.00

New York Chicago Boston White Plains Palm Beach

HAT BY MR. JOHN



Larry Aldrich

NEW YORK

You'll look so wonderful... so cool and poised...
in a two-piece dress of pure silk shantung...
mobile skirt... whittled jacket
punctuated with bows... About $80.00

BONWIT TELLER, NEW YORK; HUTZLER BROS., BALTIMORE; I. MAGNIN, CALIFORNIA-SEATTLE

B. ALTMAN & CO.

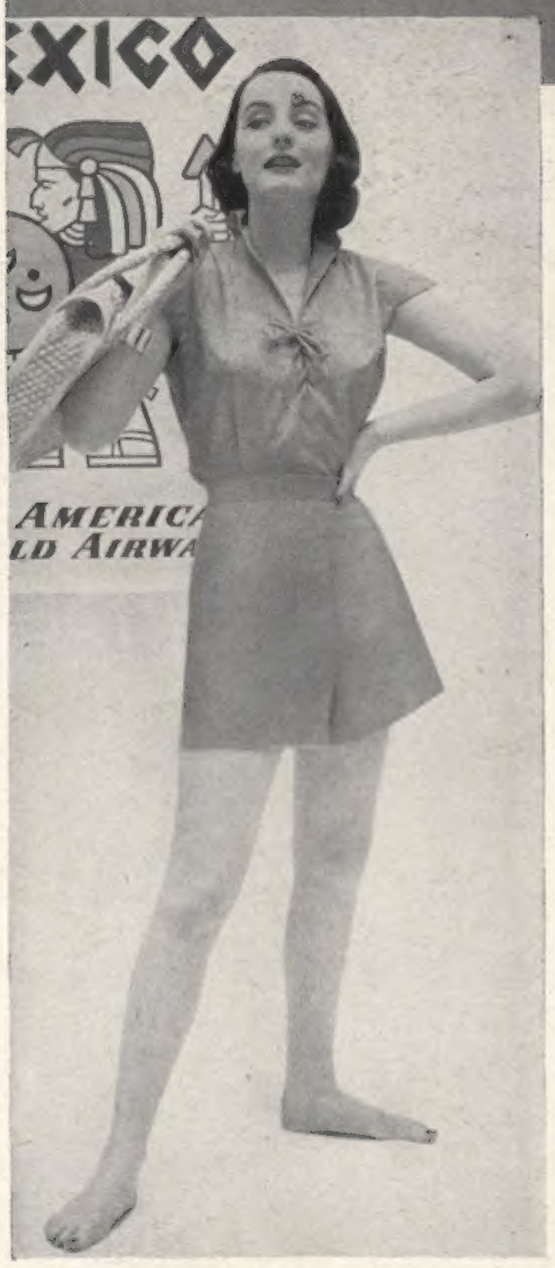
FIFTH AVENUE NEW YORK



the Raleigh Bouncer . . . light-footed shoe from our collection of British Brevitt imports. Subtle, utterly sophisticated shoes that have started an entirely new trend . . . in briar tan, cherry red, misty blue or black calf; taupe suede with sienna calf trimming; black or blue suede with calf trimming. at **16.95**

Altman Brevitt shoe salon, second floor





News under the Sun—Cotton Convertibles

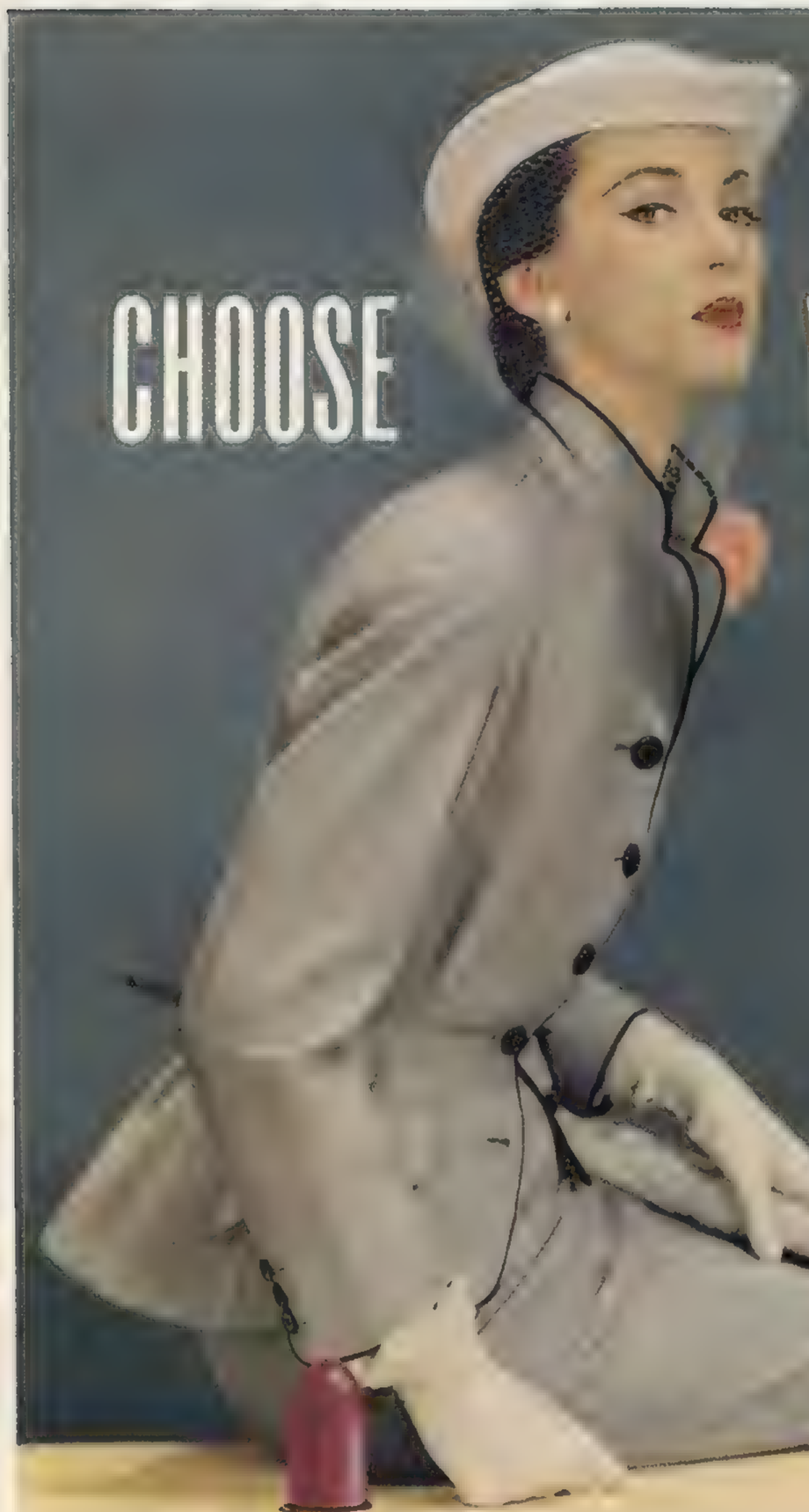
Best's exclusive three-piece wonders you'll plan for holidaying and home. Shirts, shorts, overskirts plus their own waist-cinching belts... expertly styled by Delphi in the extravagant colors that make them big fashion this summer.
Left: Cotton broadcloth trio with sailor-boy lacing and seaman's collar; lime, wild rose, Ming green, forget-me-not blue, lilac, **22.95**
Right: Three-piece tuck-front city-seashore cotton in neat tie print; tan with navy, blue or gold with brown. **25.00**
Both in 10 to 16. Casual Clothes, 4th Floor

BEST & CO.
Fifth Ave., New York 22, N. Y.



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CHOOSE YOUR FASHION-RIGHT COLOR!

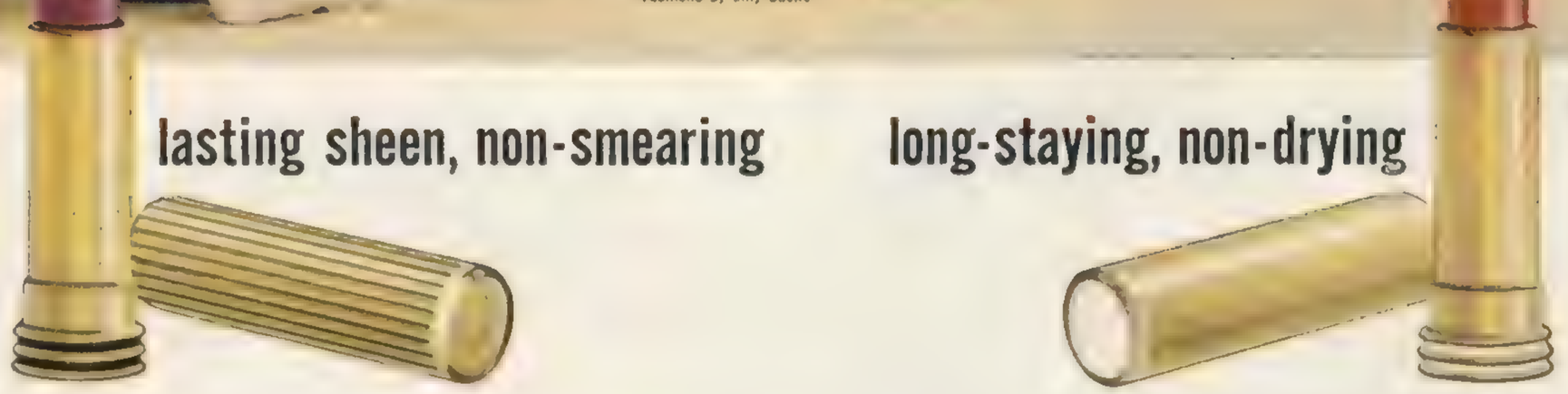


There's a Coty Lipstick—in Two Textures—to harmonize with any of these fashionable new fabrics

There's a flattering Coty lipstick shade to blend with every exciting new fabric hue! "Right" for your costume . . . "right" for your own individual skin tone. Use this Coty Color Guide to discover the perfect lipstick for your wardrobe.

Coty

Fashions by Lilly Daché



"Creamy" lasting sheen, non-smearing

$1.10 plus tax

long-staying, non-drying "Sub Deb"

$1.10 plus tax

"CREAMY" LIPSTICK	NEW PARIS FABRIC HUES					"SUB-DEB" LIPSTICK
ROSE	NEW PINKS	MAUVE	VIOLET	PERIWINKLE	GRAY	DAHLIA
CORAL RED	CORAL	APRICOT	TANGERINE	YELLOW	GOLD	BRIGHT
GERANIUM	GREIGE	GREIGE	LIME	ROYAL	SAPPHIRE	SOLEIL D'OR

Archer stockings
for flawless leg complexion



Focus of all eyes—your legs, lovely in their Archer stockings. Smart women know that legs are part of the complexion...and pamper them with exquisitely sheer, wonderfully strong Archer stockings. Your favorite shop has ample supplies of Archer's perfect fitting stockings in new colors that complement your costume, compliment your complexion. Ask for Archer's Tissue Chiffons.



Archer's exclusive white Neline® stripes identify the leg size: 4 Neline stripes for Trim, 5 for Medium, 6 for Long. Neline stripes also reduce the hazard of runs.

Archer *Stockings for Lovely Women* COLUMBUS, GEORGIA

Pick a Color

Pick a Fashion in Silk Honan Shantung



Spin the fashion wheel to your favorite color . . . all your accessories strike the same dramatic note! It's the costume look, it's the custom-made look. It's coordinated color excitement for your blouse, your handbag, your shoe.

Matching Shoes about $14.95
BARE-FOOT ORIGINALS
by
Wolff-Tober Shoe Co.
New York *St. Louis*

Companion Handbags about $10.95 *plus tax*
by
INGBER
"The best thing on your arm"
New York *Philadelphia* *Los Angeles*

Costume Blouses about $13.00
by
BRYN MAWR CLASSICS
New York *Philadelphia*

Silk Honan Shantung
by
ORIENTAL TEXTILES
New York

Hats by Mr. John



SCAVULLO

HAT BY MR. JOHN



Adele Simpson's new convent collar climaxes a slim and sleeveless afternoon dress in Onondaga's
Crepe Exquisite. Enka Rayon is used by Onondaga as well as many other fine mills to obtain fabrics of superlative quality.
Altman's, New York; Joseph Horne, Pittsburgh; Blum's Vogue, Chicago; D.H. Holmes, New Orleans.

ENKA RAYON

American Enka Corporation, 206 Madison Avenue, New York 16, N.Y.



First

luxurious complexion treatment

for hands and body... **Revlon's** *new Aquamarine Lotion*

A miraculous blend of balms scented with costly imported perfumes... smoothes you silken-soft head to toe... wraps you in delicious fragrance... keeps hands velvet-smooth. It's Revlon's delicate blue Aquamarine with the gentle magic touch. *Never* before a rich, creamy lotion with such a genius for fondling every blessed inch of you!



NOW! Aquamarine Lotion-Soap

Imagine—a *complexion soap* with a *lotion's* loving touch! Now you can actually *lotion* your skin as you beauty-cleanse it... with the only soap *made with Revlon's Aquamarine Lotion.* Same jewel-color, same precious fragrance. Try this luxury soap today. There's *nothing* too good for your face!

GOWN BY FILCOL. SHOES BY JULIANELLI. © 1950 REVLON PRODUCTS CORP.



Poetry In Silk...

the beauty that endures! This is

Fischer grandeur, in praise of your own pretty

figure. True silk crepe flowered with rare

lace. White, darkling brown, pink, black,

larkspur blue, champagne, navy blue or

twilight gray. Sizes 32 to 42. Identical petticoats, too.

At all the nicest stores.

Heavenly silk lingerie by Fischer

*Reg. U.S. Pat. Off.

Complete advertisement Copyrighted 1951, Fischer & Co., Inc.

Adrian's Tubular Tunic . . . In the news, in the know, in the 28 Shop*

Marshall Field & Company

Chicago

28 SHOP



$285

Kenneth Heilbron

S. F. A. EXCLUSIVE: THE FIGURINE DRESS. This year's version of last year's favorite — the dress that figures gracefully anywhere, any hour of a Summery day. Mollie Parnis does it in two fabrics: Left: white or natural silk with black hearts, navy with white, 59.95. Right: Navy, amethyst, aqua or pink silk honan, 69.95. 10 to 20, Sportswear, Third Floor, New York.



CHIFFON AL FRESCO: Omar Kiam of Ben Reig's moonlight-through-clouds effect for dancing in the open. He smooths pink silk crepe under a mist of black, tucked silk chiffon; leaves your shoulders al fresco and crosses them with violin strings. For stardust he streaks a buckle with rhinestones. 10 to 18, 195.00. Dress Collections.



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GJON MILI



To make you a portrait

of even greater enchantment

. . . pulsating, audience-bewitching . . .

the "forbidden" perfume by Dana

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Dress by Herbert Sondheim

jay Thorpe
24 WEST 57
NEW YORK



spring romance...

by Rudolf

a trail of luscious, languid roses

...caught in a cloud of silver mist nylon tulle.

The much-discussed short evening gown, in other

misty pastels as well. Sizes 10 to 16. **125.00**

Fourth Floor

John Lee



Lace is Fashion

. . . exquisitely detailing the loveliest of lingerie . . . adding its spell of breathtaking beauty and enchantment to all fashion.

Look for lace . . . in all fashions during April, the month when leading retailers will feature this loveliest of all fabrics as part of their annual Lace Festival.

THE LACE INSTITUTE

341 Madison Avenue, New York City, N. Y.

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

THE EMPIRE LOOK...THE DIAPHANOUS LOOK IN FLOATING, SWIRLING, MANY-LAYERED CHIFFON...INDUBITABLY TRAINA-NORELL.





In Boston . . .

it's Lustre-Light Navy.

Pandora contributes outstanding
styles to a spring fashion symphony
which is Boston's very own . . . as much
as her beautiful parks and gardens in bloom.
Navy — delightful color accent for fashion's
blondes, pinks and mauves . . .
perfect, of course . . . and very much
"Boston" . . . with navy itself.
Quality-conscious Boston, knowing that the
beauty of a fine shoe begins and ends with the
leather, will praise Pandora for selecting

HEYL KID

of unsurpassed smoothness and evenness
of texture — the world's finest Kid leather
whose beauty is more than skin deep.

PANDORA
FOOTWEAR

filene's

The featured Pandora shoes — only a few from our complete and exclusive collection — are available in blue or red Heyl Kidskin.

FURS BY ROBERT—DETROIT

Cadillac

The American Woman has, perhaps, a keener eye for style and beauty than for things mechanical—but this has not kept her from sensing the thorough mechanical goodness of the Cadillac car. The soft, deep-throated purr that answers the ignition key tells her at once of the power and mastery of its great engine. The car's responsiveness and driving ease reveal to her the perfection of every engineering and structural detail. And the wonderful quiet of it all tells her of sound construction and faultless craftsmanship. Yes, she knows, in her own woman's way, that this car was built for her *all the way through*—and it adds to the pleasure and satisfaction of every mile she drives.

CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION

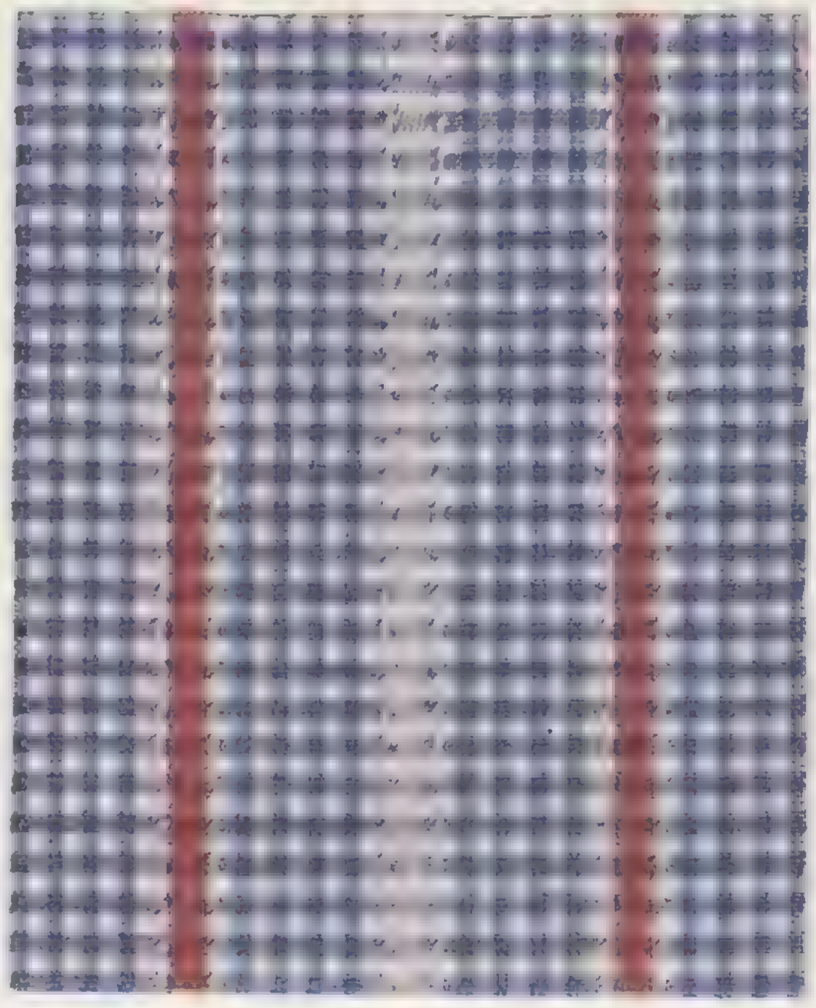






A TOOTAL* FABRIC-ROBIA*

marked Tebilized* for tested crease-resistance. An enchanting collection of woven patterns in one of the loveliest sheers in the world. For store near you, write Dept. V-9, T. B. Lee Co., Inc. 1441 Broadway, N. Y. 18, N. Y.



Its patterned weaves range from enchantingly fluffy clip-spots to intricate drawn-thread checks. The colors are superb. Robia is wonderfully crease-resistant too. Woven in Great Britain of finest cotton—finished in U. S. A. By the yard at better stores. $1.98 to $2.50 yd.

THE TOOTAL GUARANTEE. All goods bearing the Registered Trademark TOOTAL are guaranteed and warranted to give satisfaction. They have been manufactured under rigid controls maintained by Tootal Broadhurst Lee Co. Ltd. of Manchester, England. Should dissatisfaction arise through any defect whatsoever in the material, Tootal will replace it or refund the price and pay the cost incurred in making up.

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CLOTHES ILLUSTRATED ARE MADE FROM McCALL PATTERNS. BLOUSE, 8095; DRESS, 8108.

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GRANDE BAROQUE

GRAND COLONIAL

SIR CHRISTOPHER

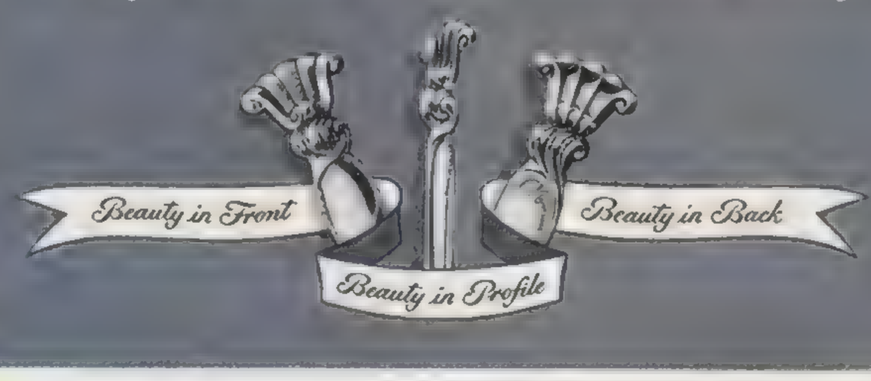
ROMANCE OF THE SEA

STRADIVARI

ROSE POINT

WALLACE STERLING

The only silver with "Third Dimension Beauty"



Famed designer, William S. Warren, created these exquisite patterns in full-formed sculpture. Each design is lovely from every view—not only in front, but in profile and back as well. Only Wallace Sterling Silver has "Third Dimension Beauty." Six piece place settings from $32.50 to $43.50 including tax.

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Grown-up Treasure

... that shining gift of Wallace Sterling. Precious, because it's a Wallace gift, the finest silver she could own. Memory-making, because it's a gift for a new young lady, the first step towards her wonderful future, her very own home.

WALLACE SILVERSMITHS, WALLINGFORD, CONNECTICUT . . . *Since 1835* . . . WALLACE SILVERSMITHS, TORONTO, CANADA Copyright 1951



Underwater swimmers from the Lissa Bengtson Lyceum of Child Guidance



Wondrous New
"Twilight Vigoreux"

—the soft-glowing, dawn-gray fabric creation by Shamokin—accented by the beauty of fine fancy worsteds. Again this spring, the fashion is Shamokin.

Today's Finest Fabrics — Tomorrow's Finest Fashions

SHAMOKIN WOOLEN MILLS, Inc., 450 Seventh Avenue, New York 1, N. Y.



Where quality

is the

first consideration in a fabric

there is

no substitute for

. . . . . **Celanese***

Acetate Rayon Yarn

● Oneida achieves great elegance in a changeable taffeta of Celanese acetate yarn. Kiviette uses this fabric to dramatic advantage in a deeply-pocketed, halter-topped dress with a kerchief stole for after dark. Leading mills the country over use Celanese acetate, the beauty fiber, to create their most distinguished fabrics.

Celanese Corporation of America, 180 Madison Avenue, New York 16.

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From Dorothy Gray ... NOSEGAY

For Bride's-Day and every Gift-Day
her whole life through!



Frankly sentimental
and forever young,
Nosegay is the one fragrance
to mark every memorable day
in a woman's life.



Dorothy Gray

Nosegay Scent-mates in the
new Trousseau Series:

Perfume.....$7.50
Cologne.....2 oz.....$1.50
Cologne.....4 oz.....$2.50
Dusting Powder.....$2.50

(Not illustrated)

Bubbling Bath Salts..$2.00
Soap.....3 cakes....$2.00

All prices plus tax

Debra Paget starring in "Bird of Paradise," a 20th Century-Fox Production.
Color by Technicolor. Wedding gown by Joel of Murray Hamburger . . . Veil by Ariel.

FROM A COLLECTION OF ORIGINALS BY

Paul Parnes



The Fifth Avenue Shop

IN GIMBELS • PHILADELPHIA

Navy blue or black imported linen with a dashing curve of buttons, a flash of white. Sizes 10 to 20, **98.95**

b. h. wragge



1. Dress and jacket with many destinations. The cool-cut dress, silk surah in twilight pink, summer sky, ocean floor, deep water... dotted to match the jacket. $39.95. The shapely jacket, silk honan in dusk, blue shadow, brown soil, green meadow. $35.00. Both, sizes 10 to 16.

2. Supple, curving dress of silk honan with pleated oval neck. To couple with honan jacket for wider circulation. Dusk, blue shadow, brown soil, green meadow. Sizes 10 to 16. $59.95.

3. Two parts, for greater fashion mileage: blouse of dotted silk surah in twilight pink, summer sky, ocean floor, deep water, $17.95... matching skirt, $25.00... both, sizes 10 to 18. Matching hat by Suzy, $7.95.

JOHN WANAMAKER, *Philadelphia* and other fine stores throughout the country.

*"Characterized by an extreme degree of fluidity... easily moved in feeling, purpose, or direction; changeable; versatile."—*Webster*





does mobile* clothes for summer living

Cool traveler, carefree stay-at-home . . .
B. H. Wragge's no-sleeved sheath of fine pure
linen underscored in silk honan. Twilight
pink, summer sky, ocean floor, deep
water. Sizes 10 to 16. $45.00. THE TRIBOUT SHOP.



CITY COTTONS

Sheer as they can be
Here in Adele Simpson's suit
Cool, calm and a collector's item

Hope Skillman

Fabrics

SKILLMILL INC. 1407 BROADWAY NEW YORK 18



In the city of Washington

WOODWARD & LOTHROP

for the cream of fashion

Luxuriously textured French linen . . . summed
up in the easy elegance you want this Summer . . . in fashions
designed by Herbert Sondheim. Coat and dress with buckle decor . . .
and the city suit praised with braid. Natural, navy, pink,
mauve or black. Sizes 10 to 20. Suit **95.00**
Ensemble **110.00** (also available separately).

a lipstick so different...

AYERFAST—A new and different lipstick

that you have to try on—just to find how beautifully it stays on.

No more lip prints on napkins or rims of glasses.

No more lip prints on your favorite people, either.

So smooth it goes on like cream, Ayerfast remains creamy

for all the hours and hours you wear it.

And not only does it keep a kiss a secret, it has a secret too

—a completely new ingredient that makes it non-allergic,

gives a moist, bright, lovely look to your lips.

Nine luscious colors in all

—the five shown picked especially for spring.

At better department and drug stores. $1.25 plus tax.

HARRIET HUBBARD AYER

505 PARK AVENUE, NEW YORK 22, N.Y.

Ayeristocrat of lipsticks

we've applied for a patent!



TULIP



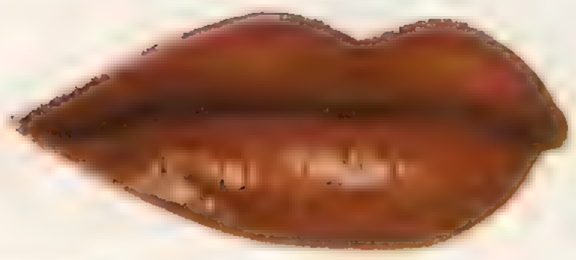
SIMPLY PINK



ROYAL BLUE



MINT ROSE



PAINTED DAISY

won't fade

won't dry

won't smear

AYERFAST

...exclusive with Ayer



Why Women say they "Love" Eaton's Fine Letter Papers

Because there's added zest to choosing writing paper as a *fashion accessory* — Eaton papers are *originals*, creatively designed.

Because it's possible to dramatize *your personal style* by selecting the letter paper that suits you *exactly* from the fabulous variety of Eaton styles, patterns and colors.

Because there isn't a correspondence need that Eaton doesn't meet — beautifully . . . letter paper, note paper, high fashion designs new to each season, simple classics that can be matched year after year in Open Stock.

Because *every* Eaton paper is fine in quality, meticulously made, excitingly boxed, always correct — for yourself, for gifts.

EATON'S PORCELAIN — Vellum letter pages, envelope linings with rosebud pattern. $1.

EATON'S COURTESIES — Tiny engraved flowers adorn these informal notes. Three designs in each box. $1.

EATON'S MERRY MIX — Two harmonizing pastel colors in each box to mix or match. Hand-bordered fabricked sheer paper. $1.50.

EATON'S ENSEMBLE — Companionate design embossed on letter pages and decorative notes. $1.50.

This sprinkling of styles (each style in a delightful range of colors) is from Eaton's Spring FASHION Collection now being featured in the best Stationery Departments throughout the country. (Eaton does not sell direct.)

EATON'S 18 93 FINE LETTER PAPERS

Pittsfield Massachusetts



THE TAILOR'S JACKET



the name is "Rosenblum" for the finest separate jacket ever made...the tailor's jacket, by the master craftsmen who make Rosenblum tailored suits. Have it in lounge or double-breasted routine to wear everywhere, every season from now on...in finest virgin wool flannel, 100% pure camel's hair, superb all-wool white basket weave, district checks or pure linen 35.00...in stunning worsted Tattersall checks and plaids 39.95...perfect colors... sizes 10 to 20...at fine stores. Rosenblum, Los Angeles.

PERFECTIONIST-TAILORED IN CALIFORNIA

IN PHILADELPHIA, BONWIT TELLER & CO. • IN INDIANAPOLIS, L. S. AYRES & CO., INC. • IN LOS ANGELES, DESMOND'S



For the Woman Men Remember . . . *Left: the sliver-slim sheath . . . its versatile stole electrified with a glittering floral spray . . . in pure silk shantung . . . Right: the silk chiffon cloud, a filmy veil of beauty over fluid rayon crepe with veiled bodice of imported lace. Sizes 14 to 40. Each about 79.95. Write us for store name in your city and the Fred Greenberg style book. Fred Greenberg, 550 Seventh Ave., New York 18, N.Y. In Montreal—Frenchshire Ltd.*

LORD & TAYLOR, New York • **G. FOX & CO., Hartford** • **STERN & MANN, Canton** • **BEST'S APPAREL, Seattle**

You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 182.

Pamper Her With Fabulous

LUCIEN LELONG *Dusting Powder*

A snowfall of heavenly powder cased in gala fabrics...

the boxes, magnum size, with

luxurious puffs of fluffy lambswool.

Cachet, in a scarlet cravat print, $10

Indiscret, in azure blue ruffles, $16.50

Orgueil, pleated in cloud pink, $16.50

Prices plus tax.

Gracette Nylon Tricot slip with intricate lace trim in bodice and hem . . . *About $11*



Gracette

makes Lace the fashion of a fabulous trousseau set, superbly fashioned of easy-caring nylon tricot. Designed by Eve Stillman with the deftness of detailing that is found in all Gracette gowns, shorties, slips and bedjackets.

Gracette Nylon Tricot Gown delicately etched with fine lace and flounced net . . . About $17

Laces by Ametex®

At these leading stores or write ***GRACETTE LINGERIE*** ***33 East 33rd Street, New York, N. Y.***

BONWIT TELLER, Inc., New York • B. ALTMAN & CO., New York • WM. HENGERER CO., Buffalo, N. Y. • BROADWAY DEPT. STORE, Los Angeles, Calif.
JOSEPH MAGNIN CO., San Francisco, Calif. • L. BAMBERGER & CO., Newark, N. J. • CHAS. F. BERG, Portland, Oregon • CHASNOFF'S, Kansas City, Mo.
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DARK-ON-WHITE

CLASSICS

FOR

URBAN—SUBURBAN WEAR!

Jacqueline

designed by WOHL

This is THE shoe of the season... the beloved, much-to-be-worn spectator. Jacqueline does it every way... platform or sling or classic... brown and white, or blue and white or black and white... in your favorite heel height. Handsomely crafted in suede with calf and priced so attractively at just **7.95** *to* **9.95**



WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

someone lovely has just passed by!





Divine

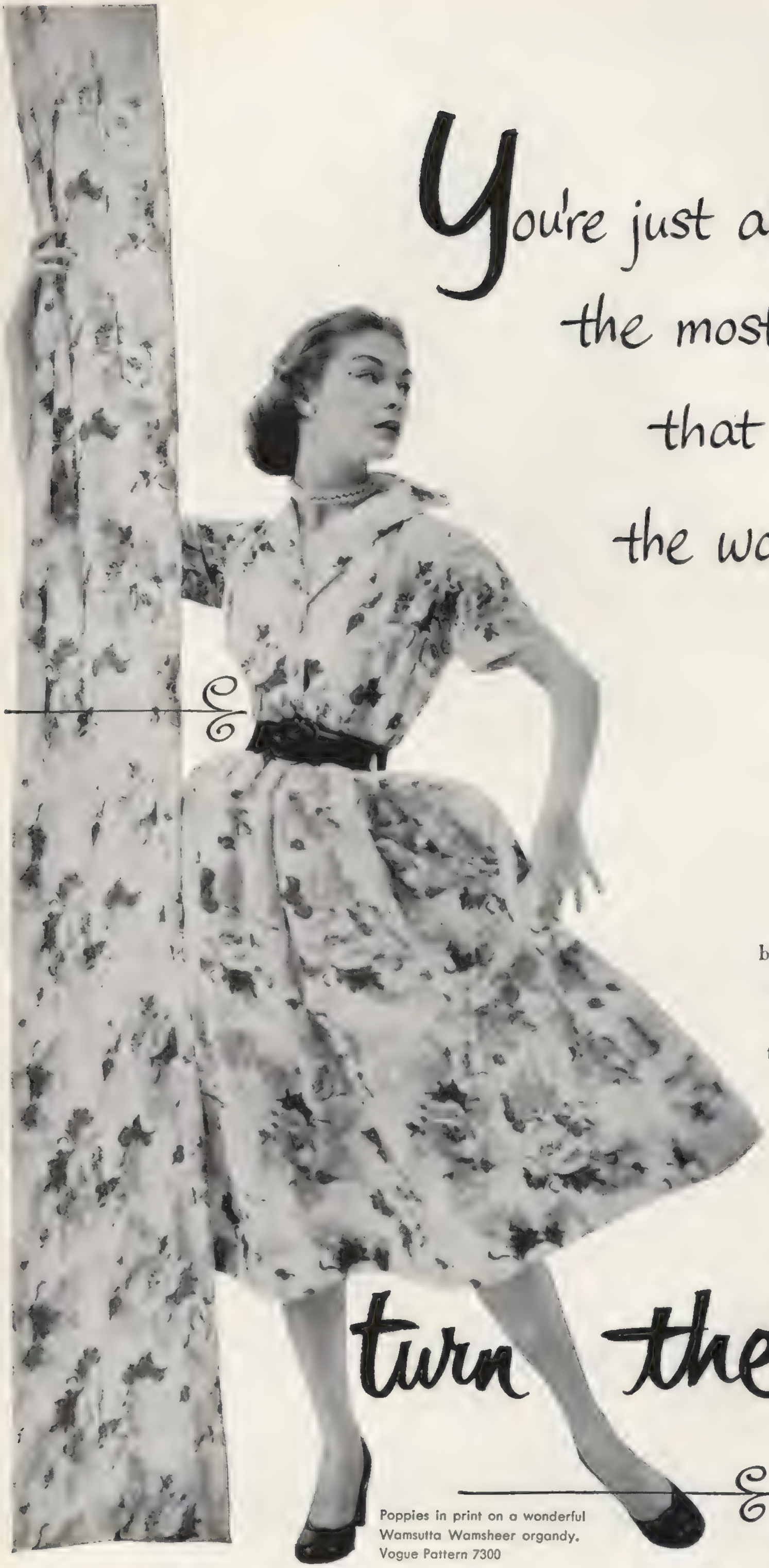


le Dandy

Intoxication

D'ORSAY

WORLD-RENOWNED FRENCH PERFUMES THAT WHISPER
"SOMEONE LOVELY HAS JUST PASSED BY!"



You're just about to see
the most beautiful cottons
that ever inspired
the woman who sews

Never has the fashion world seen cottons so rich in ideas, so brilliantly conceived, so beautifully woven! Prints . . . broadcloths with the bloom of silk . . . voiles . . . organdies . . . tissues—no fabrics you ever set needle to could be so worthy of your sewing skill, so worth your time and trouble. For Wamsutta cottons are not only worldly-wise in fashion ways . . . they are also superbly, supremely practical . . . made to wash and wear and delight you, time without end.

Poppies in print on a wonderful Wamsutta Wamsheer organdy. Vogue Pattern 7300

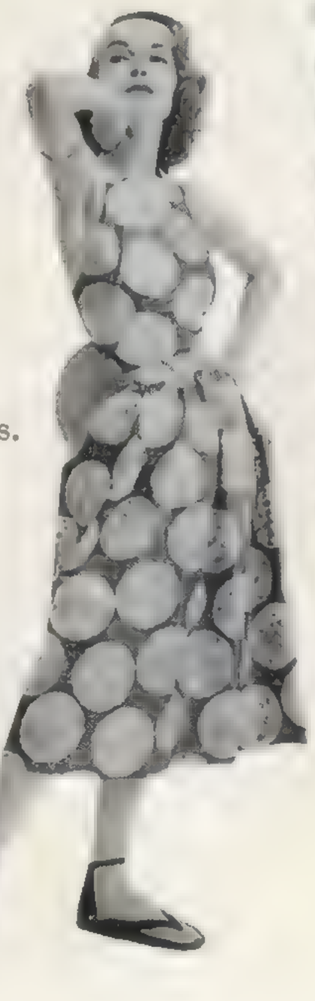
turn the page
to Wamsutta's
Fabricade for '51

Something borrowed—something new—1846 Prints!

Sensation of the season! Wamsutta takes original 1846 rollers (their delicacy of detail can't be duplicated today!) . . . gives them fresh, modern colors, and prints them on cotton endowed with all the latest technical virtues: Everglaze crease-, soil-, even mildew-resistance!

1. Enchanting 1846 Print, newly dark for town, cool, shadowproof!
2. This ombré pattern comes in other lovely color combinations, too.
4, 10, 13. Dainty flower patterns—colorfast; with permanent lustre.
5. Another 1846 Print . . . fun to wear, fun to sew, quality all through.
8, 9. Delicately etched patterns . . . beautiful for summer evening dresses.
All 1846 Prints are 35/36", shrink less than 2%.
3, 6, 7, 11. Wamsutta Lustersheer—broadcloth that handles like silk. Shrinks less than 1%. Magnificent color range! 37/38".
12. Bird's-eye piqué, fashion's darling. 45/46".

See Wamsutta cottons in your favorite fabric department.



The halter plus skirt idea
In an exciting new Wamsutta print.
Vogue Patterns 7252, 7260



Jacket dress in
fern-traced 1846 print.
Vogue Pattern S4192

Magnificent plains...Superlative prints...

New! The vogue for opaque sheers!

Wamsutta makes them incredibly light, sweet-drifting.
Appealing . . . but not-so-revealing!

1, 6, 11. Lustercale, so silky in texture it's unquestionably the most beautiful broadcloth in America. Wonderful with new sheers. Washes like a handkerchief. Tremendous color range. 37/38".
2. Fashion world's new love . . . batiste! Fast colors. 38/39".
3. Batiste, a fabric your grandmother knew, now revolutionized by Wamsutta into Super Batiste! Permanent finish. 35/36".
4, 5. Tissue gingham companions—a Wamsutta specialty! 43/44".
7, 8. Wamsutta gives tissue gingham new color subtlety for important dresses. Permanently crisp, fast color. 43/44".
9. Damask rose—new-season color in Super Batiste. 36/37".
10. Another of Wamsutta's versatile Super Batiste prints . . . use it for sun clothes, town clothes, blouses, separates. 35/36".
12. Penline Piqué, not only incredibly fine, crisp, cool, but also Everglaze wrinkle-resistant, permanent finish. 40/41".

Look for Wamsutta cottons on fabric counters of leading stores.

WAMSUTTA MILLS, NEW BEDFORD, MASS.



Made for each other:
pinstripe dress,
plaid coat in coordinated
tissue gingham.
Vogue Patterns 7359, 7307



all Wamsutta wonderful





Glorious new sheers...genius-





Town sheer:
one of Wamsutta's
trail-blazing designs
in Supervoile.
Vogue Pattern 7323

Voiles with verve—alive with color!

Wamsutta brings you Supervoile . . . the sheerest, finest voile of its kind woven today! Made of silky-smooth imported Pima cotton, Tebilized for permanent crush-resistance; magnificently, completely washable (residual shrinkage 2%)! All 38/39″.

1. That Wamsutta touch! A fresh pattern for Supervoile which makes it eminently well-suited to town wear.
2, 3. Modern motifs. All Supervoiles are fast color.
4, 10. Beautiful solid colors, often keyed to the prints.
5. Like all Wamsutta Supervoile, beautifully washable!
6. Fleur-de-lis on Supervoile, in enchanting color combinations.
7. Brown for town, but see the other colors, too!
8, 11. More Wamsutta designs that make voile the sheer of the year!
9. Intricate as a paisley—fresh as a daisy!

You'll find Wamsutta cottons in leading fabric departments.

touched by Wamsutta



After-five fashion
in Wamsutta's airy
Wamshadow organdy.
Vogue Pattern S4204

More needle-news!

The fashion for crisp sheers!

Here are the new organdies . . . delicate, frothy, and fragile looking. But remember! These are Wamsutta thoroughbreds . . . permanently crisp, woven to wear and to launder in quite the most fabulous fashion ever.

1, 2. Wamsheer, Wamsutta's matelassé organdy with the permanently crisp crinkle. You need never iron it! 35/36″.
3. Wamshadow—permanent-finish organdy, Ondur-processed for those airy shadow-patterns. 35/36″.
4. Close-massed flowers, sophisticated colors for a Wamsheer flower-print that's entirely different. Woven of finest imported cotton. 35/36″.
5, 6, 8. Suttasheer—Wamsutta's permanent-finish, fast color printed organdy—easy to cut and sew. 38/39″.
7. Wamsutta keys many plain organdies to patterns. 38/39″.
9, 11. Wamshadow beauties—like all Wamsutta organdies, fast color, completely washable, permanently crisp. 35/36″.
10. Pima sheer—good companion to Wamshadow. 35/36″.

Fabric departments of better stores will show you Wamsutta cottons.

WAMSUTTA MILLS, NEW BEDFORD, MASS.

WAMSUTTA *Fabrics*

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IN THE Henry Rosenfeld MANNER

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in fabulous quartz colors

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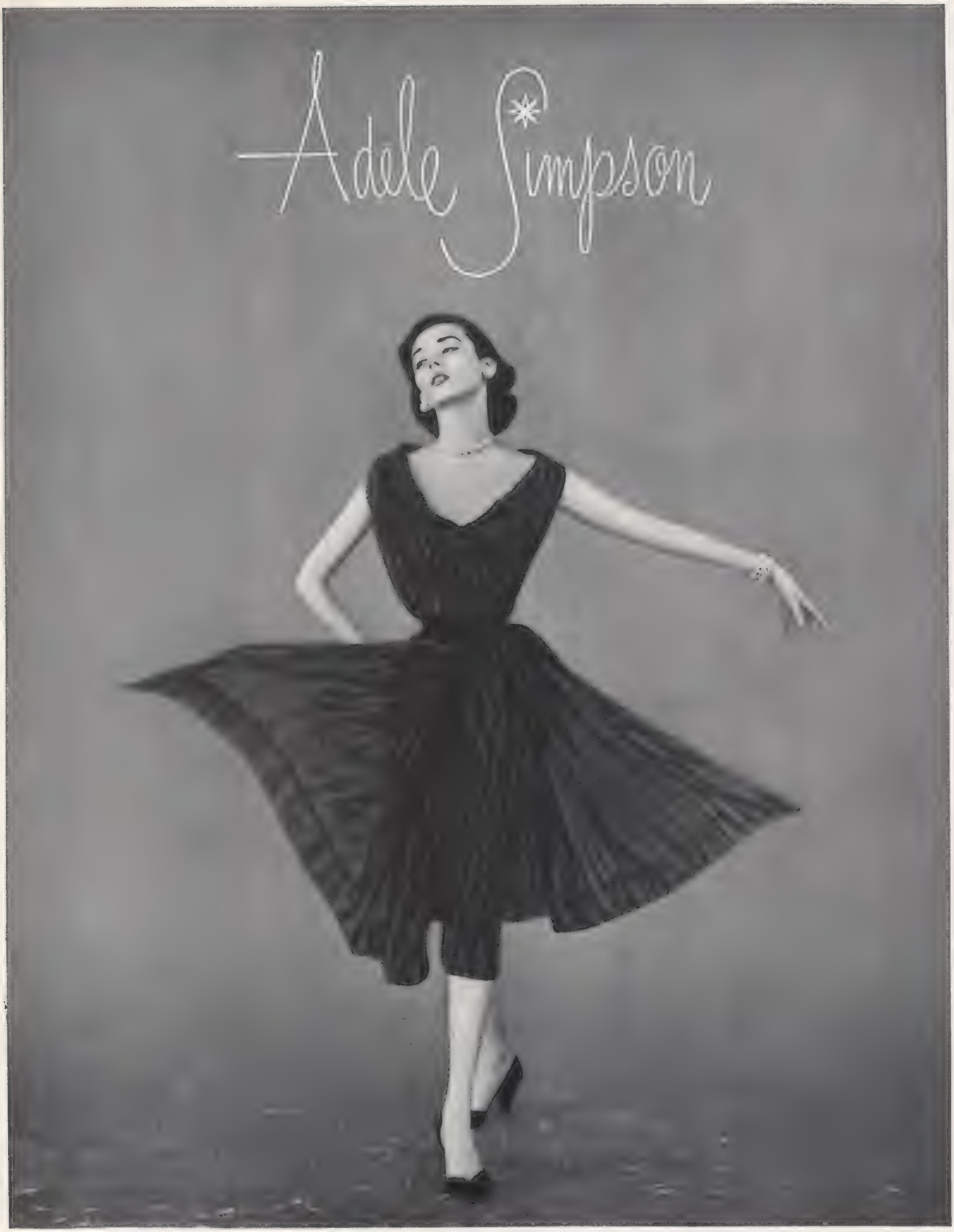
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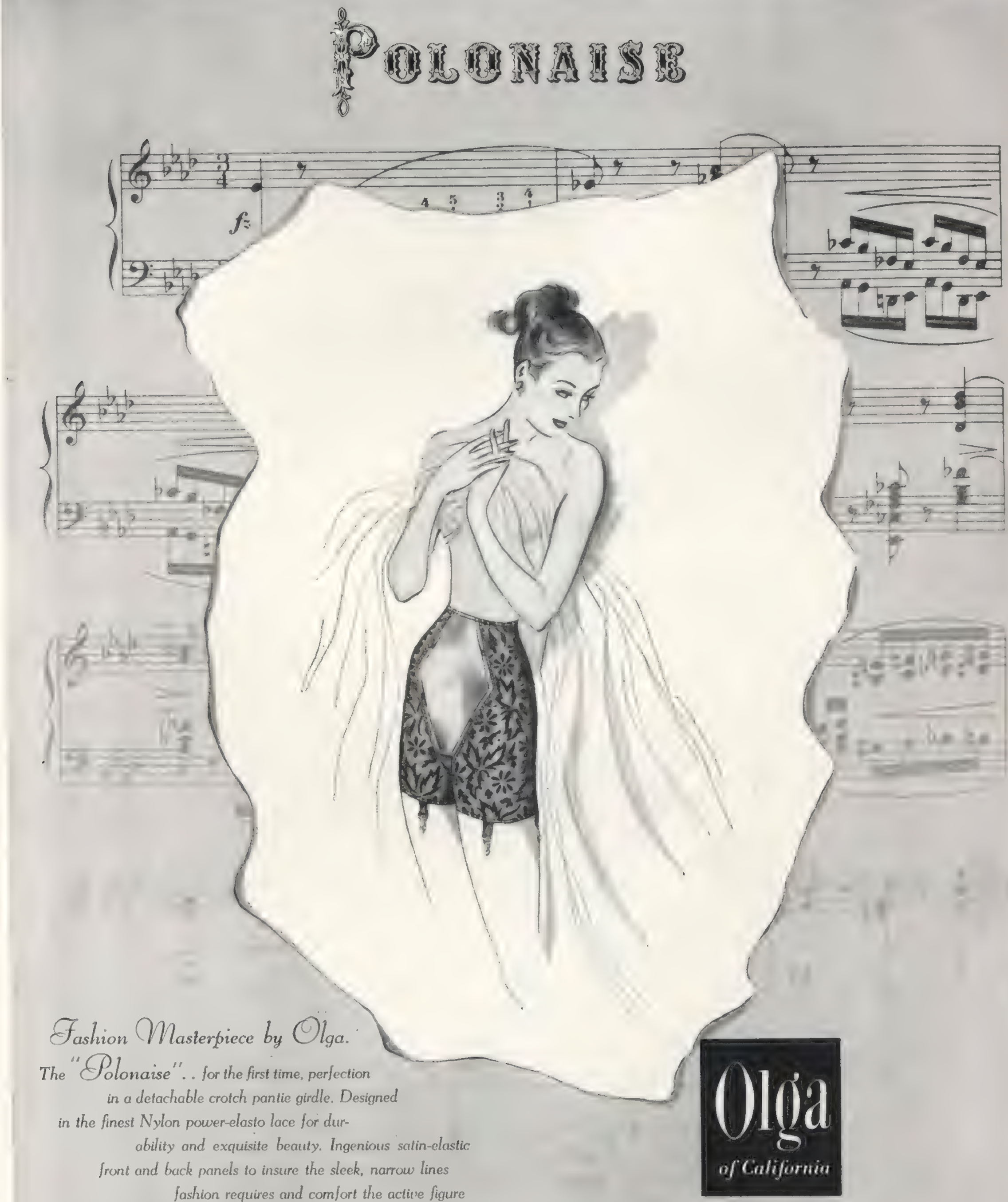
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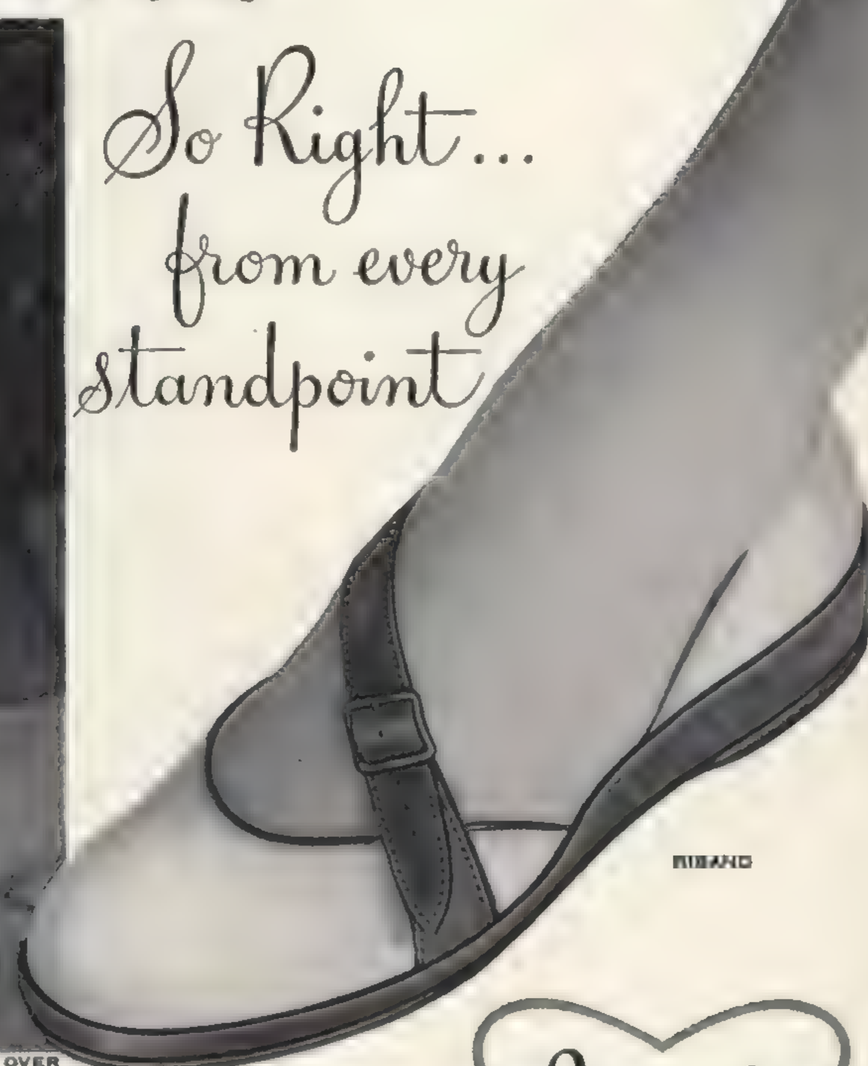

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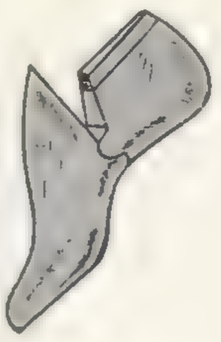
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and see

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and slip

can be.

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both

will

look

on you.



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This new creation is called Lady Esther HANDS-UP—A delightfully delicate cream that comes in 4 exquisite colors that enable you to choose the exact shade of hand beauty you desire.

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Tonight, before you go to bed, smooth my new HANDS-UP on your *right hand* only. Note the instant transformation. See how redness disappears, even from knuckles. See how freckles and blemishes are toned down and blended out.

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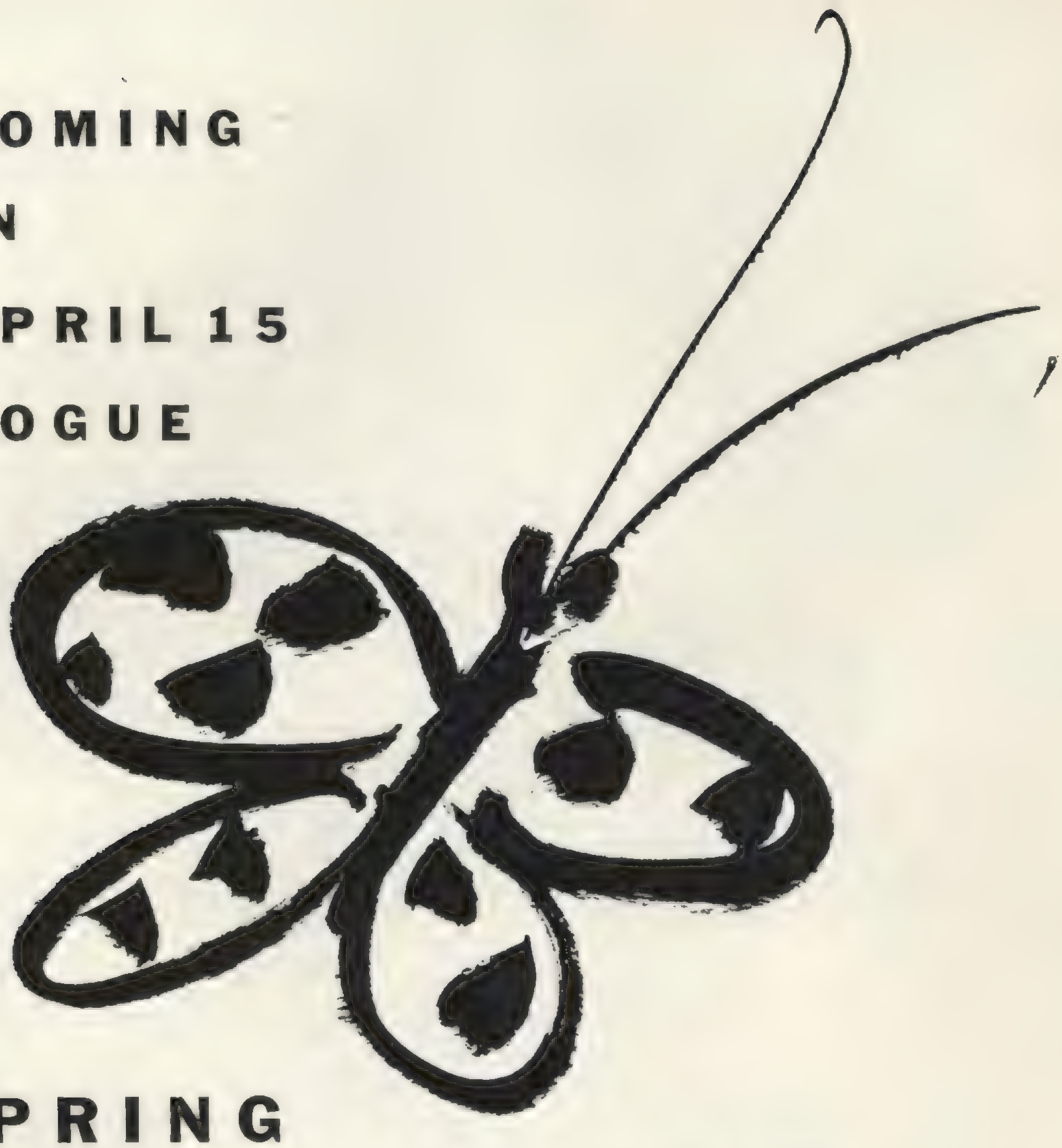


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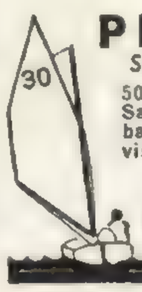
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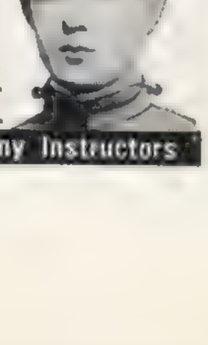
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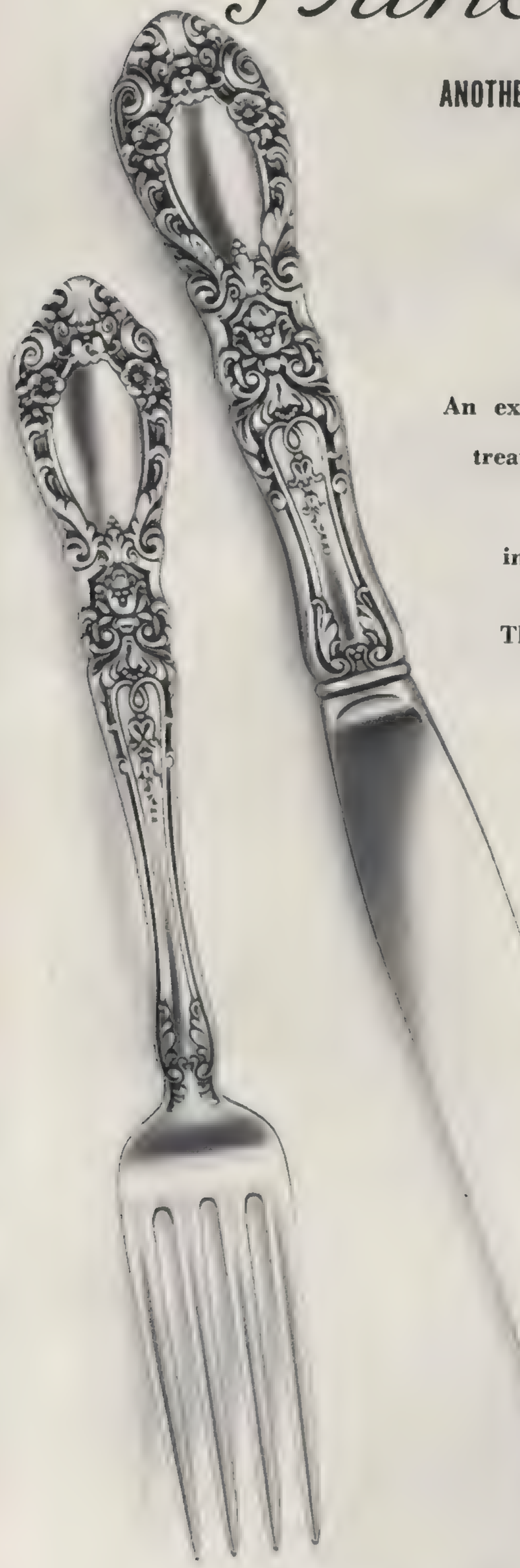
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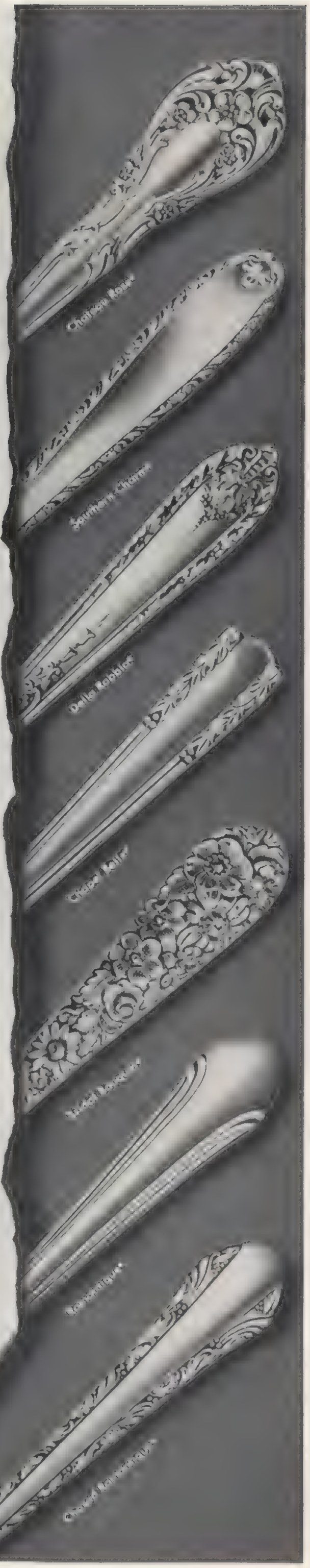
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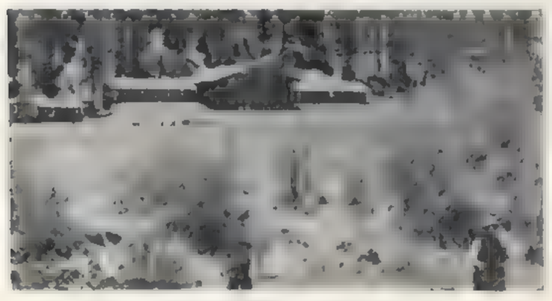
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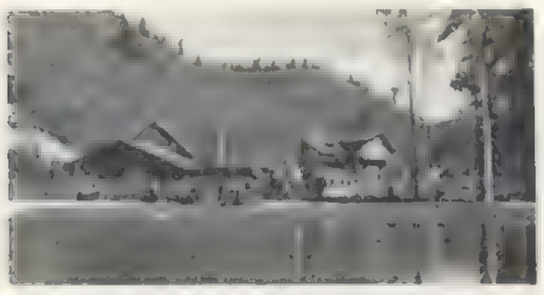
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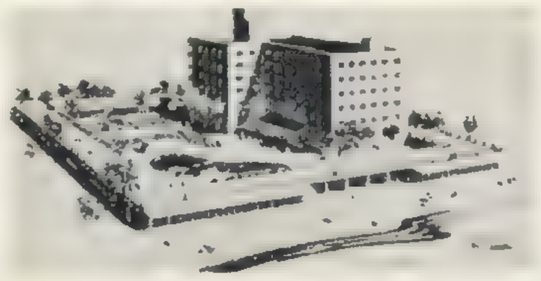
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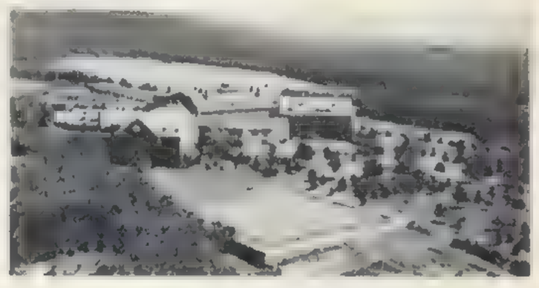
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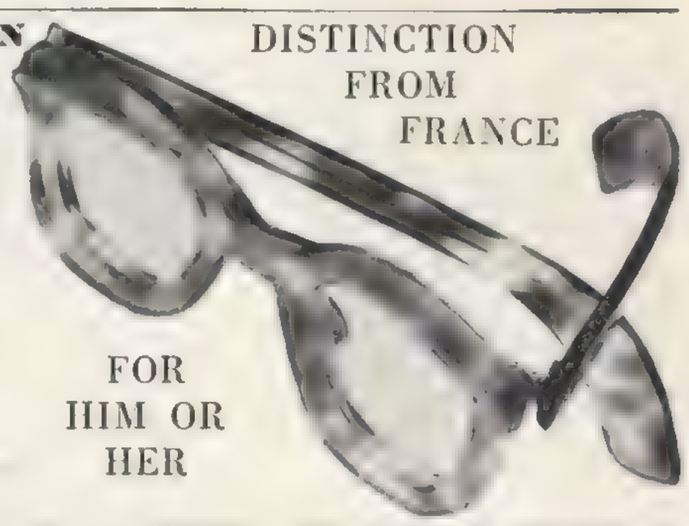
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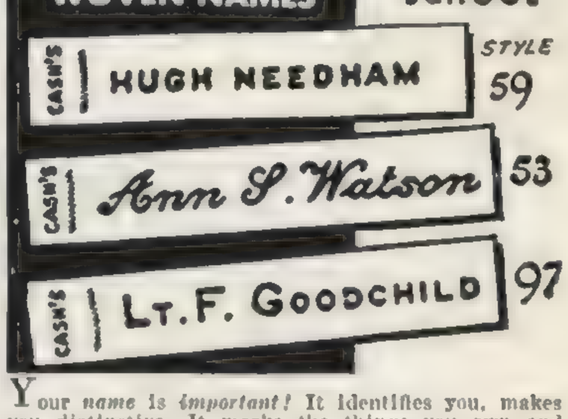
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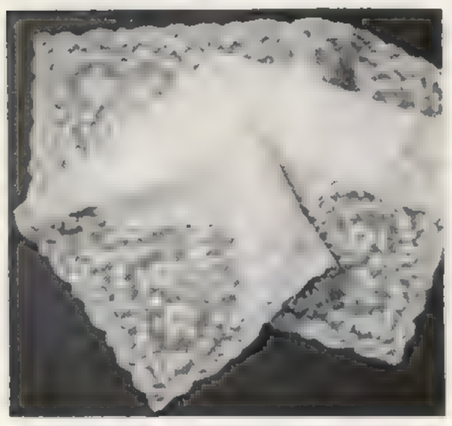
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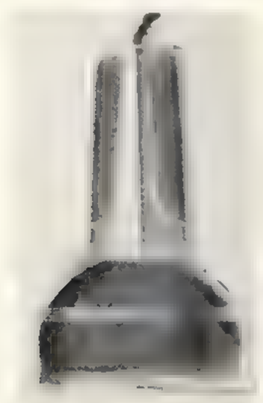
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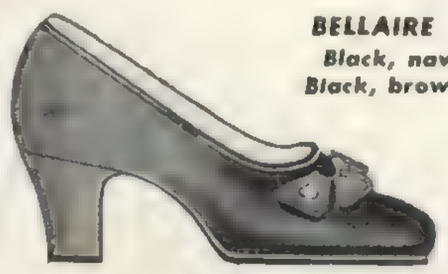
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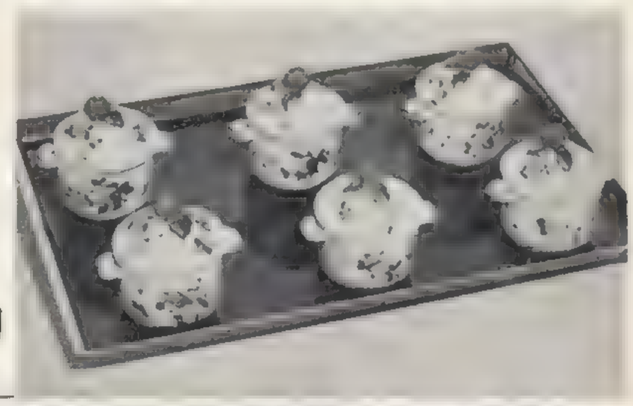


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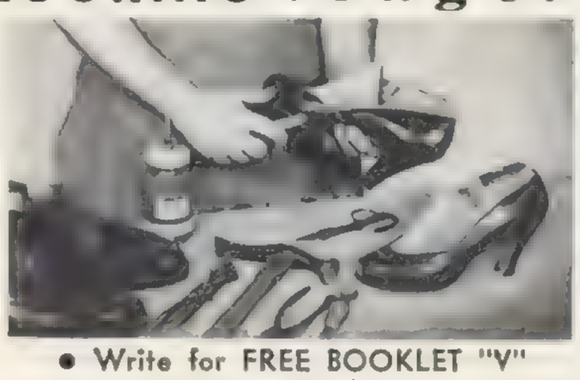
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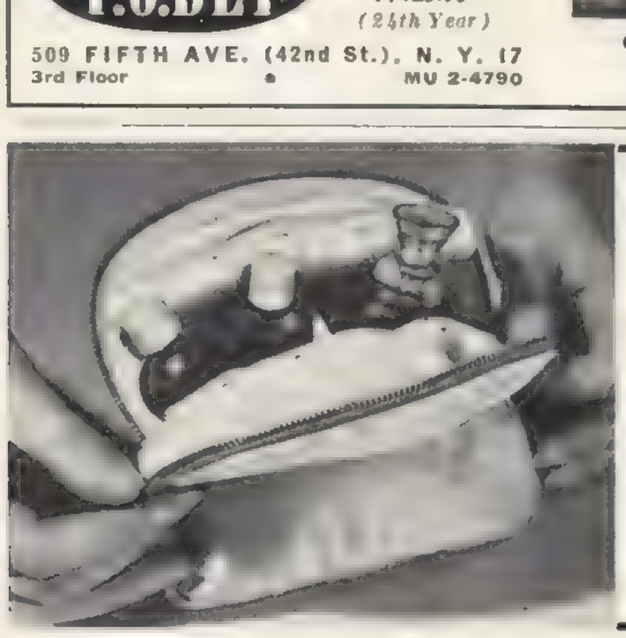
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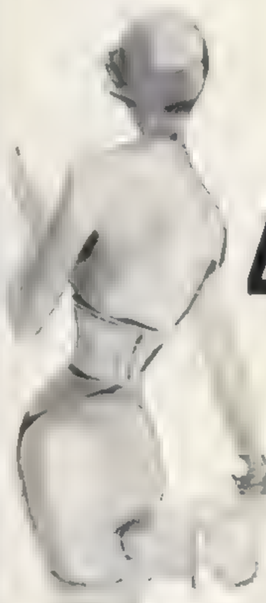


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APRIL 1, 1951

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Cover: This season, the only colours you wear might be the colours you paint on yourself. For it's a season of black, white, grey—for clothes. Of brilliance—for make-up. A touch of mauve on the eyelids, perhaps. A complexion, tinted (here with Chen Yu's Fluid Cloudsilk). The mouth, the newly-*pointed* nails, blooming (here, with Chen Yu's "Enchanted Lilac").

ANATOME

CREAM

Science's greatest contribution to Beauty



Anatome Cream, if used daily, will help in the rejuvenation of the skin.

Because . . . it contains the finest, natural estrogenic hormones, which have been laboratory tested and found gradually to bring back youth to an aged and tired skin.

Germaine Monteil

VOGUE'S EYE VIEW:

NEW RACE OF FABRICS

You might go through the summer in materials your grandmother (or your mother—or *you*) never heard of before. Materials with less maid, less dry-cleaner, less presser, less temperament, less care per square inch than any materials we've known so far.

You can have an uncreasable linen dress, an unwettable coat, an unburnable tulle dance dress that the most dramatic candle-lighted ballroom will not endanger.

You can have a suit of a mixture of rayon yarns, woven to tailor like summer-weight wool, finished to keep the wrinkles forever away. You can have a coat that keeps you cool (the same Milium lining keeps you warm in winter). You can wear a sweater of nylon or Vicara, unshrinkable, light and soft as any sweater you ever owned. A nylon-woven-with-Lastex bathing suit. Or linen-like, unshrinkable cottons. Or Shantung-like rayon taffeta. Or an untarnishable golden glitter in a washable material. Or a cotton with a new, blistered, textured surface that stays that way. Or black velvet beach shoes that go that near the water.

All, all are the work of chemical men in laboratories who say to their fashion people: "You tell us about *style;* here's what these fibres will *do.*" More are coming, names to learn, qualities to watch for. Perhaps in a few years, Dynel, Amilar (the new name for Fibre V), Vicara, Milium, Orlon . . . will be as familiar in your vocabulary as cotton and linen, wool and silk have always been. And these new materials are as different from each other as linen and cotton and wool and silk. They are names to learn, to add to your vocabulary.



BLACK, WHITE, and GREY

20 NEW SUMMER WAYS

It's news . . . Of course there has always been some black, some white, some grey in your summer wardrobe. But in many of the new American summer collections, they're practically the whole show. Ditto, in the new Paris collections. That's the first news.

It's changed . . . Instead of the inevitable black summer dinner dress with touches of white, there's the alternate, a white summer dinner dress with touches of sharp black. Instead of the little black cotton suit, there's the important black cotton suit, the fabric an exciting three-dimensional. Instead of the grey linen summer runabout you cast aside when the summer is over, there is the important grey tweedy linen you may wear the year-around, or plan to wear for four summers running. The new ways with black and white and grey are careful in design, clever in the treatment of fabric, electric in effect.

It pays . . . Take the un-armed dress opposite, for instance. Black silk Shantung. This is *the* this-season approach, a dress for summer days in town. But you might make it your four-seasons-a-year short dinner dress. After all (after all the pale linen and silk in winter, the velvet and light jersey the year-around) the rearrangement of fabric schedules has made the summer season as important as the winter season. A time for fashion investments—salad days or not. As for white: we're not closing our eyes to the soot-precipitation crusades. But we believe that white pays as a town colour (on the same theory, beige and lemon and pale pink fleece worked straight through the city winter—and earned their keep). The dry-cleaner is a part of the investment.

It's a beauty treatment . . . which is why we have black-with-white or clear grey with black-and-white *(Continued on following page)*

Opposite: Black Italian silk Shantung, the dress cut in across the shoulders; out, into easy fullness from hips to hem. A soft bow at one side of the shoulder shaping. By Traina-Norell, $275. The pseudo-pearl earrings by Richelieu. All, Bonwit Teller. Floppy-brimmed hat, black Milan straw with velvet streamers; John Frederics. Beauty comment: pointed fingernail shaping (for colour, see the Cover).

SLEEVELESS DAY BLACK; BIG BLACK HAT FOR DAY. TEXTURES, SHANTUNG AND STRAW.

PENN

BLACK, WHITE, AND GREY *continued*

in the often-coatless, often-sleeveless season. The non-colours allow a woman's own colours to be the interesting thing. Skin tones, skin texture, a part of the design.

It's up to you . . . what proportion of black, of white, of grey to have per costume. With a pair of black cashmere sweaters, you might wear a white piqué skirt or a white cotton brocade one—but will the jewel be a big splash of jet, or ropes of pearls and frosty glitter? With a black silk taffeta dinner dress, a big, beautiful white silk coat? With a black evening dress, white satin slippers? With white linen, a shiny black hat? With a grey suit, how much black or white in hat, gloves, bag, shoes????

It varies . . . but it seems likely that you'll want a big, provocative, straw hat of one circumference or another. A black sleeveless dress in one edition or another; perhaps with a stole, if that's more becoming to your arms. A black linen duster from here to the middle of September; from here to the coast, the beaches. A white blouse; but *consider* one in chiffon and lace with a pair of ballooning sleeves. A white sweater; you might look for one made of a thick white knitted cotton that can come back from the laundry bleached as white as your husband's shirts. It's certain that there will be some colour in your summer wardrobe; but you *might* consider using colours as events—all else being black, white, grey.

Opposite: The big, beautiful sleeve; the big, beautiful hat—details of a wonderful way to look, late-day and evening in summer. The dress, in Bianchini silk chiffon. White, tucked, rimmed with lace to the waist. Black, circular, below. Ben Reig design, $235; Bergdorf Goodman. Vivid make-up, made-up eyes—of importance with black-and-white.

PENN



THE BIG CHIFFON SLEEVE,
THE BIG BLACK HAT.



THE CITY SUIT
IN CLUSTERED BLACK COTTON

One of the most important cottons we've ever seen—black cotton crinkled and stitched to make a three-dimensional fabric; then cut into a narrow city suit. By Nettie Rosenstein, about $175. From Bonwit Teller; I. Magnin; Thalhimers. The shoulder-bag is ottoman outlined in patent leather. By Alan, $25 plus tax, at Lord & Taylor. Gloves by Superb. Jewels by Bergère. Both, Bonwit Teller.



THE DINNER DRESS
IN LAYERS OF WHITE ORGANDIE

One of the most beguiling uses of black and white—a complete reversal of the usual order. Foamy white organdie with sharp black accents—patent leather belt, shiny buttons; shiny straw hat. (Beneath the skirt is more skirt, stiffened with horsehair.) Here, the city-evenings phase; freshest, worn *with* a hat. By Traina-Norell. About $335. Ready April 15. At Henri Bendel; I. Magnin; Neiman-Marcus.

PENN





EVENING BLACKS:
LINEN, VELVET, SHINED SILK



FRANCES MCLAUGHLIN

The blacks by night: bare, short; emphatic about texture; about the brilliance of contrast, of black to white, of black to black. *Opposite page:* Black linen coat dress—as simple as that, only it's bare-topped, and buttoned with importance, with mother-of-pearl saucers; a chiffon handkerchief (a blaze of white) is tucked in the pocket. In all, a look of brilliance for restaurant dining, or the theatre. Dress in Moygashel linen by Christian Dior–New York, $125; Henri Bendel; Garfinckel's; I. Magnin. *This page, above:* Black linen, exaggerated by black velvet, cut to a deep V that wings beyond the shoulders, and given a pole of a skirt. A dress to make a good figure better; to wear with the third black of your patent leather belt. Dress by Harvey Berin, $70; Saks Fifth Ave.; Filene's. *Left:* Tussah silk taffeta: black lit with a shine and a grain. The dress has a beautifully cut halter neckline, a skirt for dancing. To wear sometimes with black: other-textured shawl, shining sandals. Dress by Adele Simpson, $90; Henri Bendel; Ransohoffs.

BLACK-LINEN,
GLITTER-BUTTONED;
WIDE HAT, WHITE AND BLACK.

Bare-armed black: until almost today, a late-day look entirely, now a sharp freshness under the city sun; with added white. *Opposite page:* Low, wide neckline, a mention of sleeves, black linen buttoned with rhinestones, worn with a big, handsome, white hat. The only city look as cool and sharp as this is the inverse: white lighted by black. The dress, by Capri, $50; Bonwit Teller: Hutzler's: Frost Bros. The hat, pointed petals reaching sideways, white felt piped bow-tied, in black, by Braagaard. *This page:* Black cotton poplin cut in narrow city lines: a remarkably versatile, workable, city-travel look. Narrow, belted jacket, narrow, narrow skirt. Worn with big rhinestones the dress has new brilliance for an afternoon in the city. By Carolyn Modes, $45; rhinestone star, by Coro, $5 plus tax; Arnold Constable. Milan straw hat faced with velvet, by John Frederics. Great bag of off-white cowhide bound in black, week-end hold-all, $45 plus tax; Lord & Taylor. Dress, also Mandel Bros.

BLACK COTTON POPLIN, PLUS GLITTER.

VOGUE, APRIL 1, 1951

FRANCES MCLAUGHLIN



FRANCES MCLAUGHLIN



ALL-DAY GREYS; LATE-DAY BLACK

Opposite page: A grey for all-day, the grey of Moygashel linen. One of the best examples of the sleeveless city dress. This, buttoned to below the waist (easy in, easy out); and scooped away at the neckline. For mornings, or all-day-at-a-desk, the scoop might be muffled, as here, with a scarf. Dress, by Larry Aldrich, $60. At Best's; Frost Bros. Grey cotton lawn scarf, $2; Bloomingdale's. *Right:* Grey-and-black-and-white and white for all day. Pleat-front dress of grey rayon tweed flecked with black and white; white linen as the chalk lines and Life-saver rims on the grouped buttons. By B. H. Wragge, and a likely successor to his earlier grey success, the flannel night-shirt dress. This new grey, $40; Bonwit Teller.

Above: Late-day black—and white. The black, decidedly décolleté—a low, slow curve—but rising from it, three muffling folds of white silk organdie. The dress, by Joseph Halpert, in black sheer rayon, banded down the front by black grosgrain, $60; Gunther Jaeckel. The hat, a late-day lightness of braided black straw with budding horns of white flowers; a Braagaard design.





THE SUMMER SUITS: BLACK, WHITE, AND GREY



Above: White and black, even Stephen. The white jacket, the black skirt, both Tootal linen, Tebilized for crease resistance. The big hat, white felt faced with black straw. Suit, by David Crystal, $40; Saks Fifth. Added: the belt, by Schaffer, and the big bow. *Left:* One third white; two thirds black: a three-part suit. The blouse, white piqué, with a snappy little checked bow tie; the box jacket and skirt, black piqué. The level sailor hat, white felt, circled by grey grosgrain. Suit, by Nettie Rosenstein, $155; Bonwit Teller. The hat by Lilly Daché. *Opposite page:* The white, a matter of strong flashes—a piqué bow as wide as the neckline; pointed piqué cuff-tops. The two-part dress (with the look and usefulness of a summer suit), grey piqué, tailored like wool. By Joseph Halpert. $90; Lord & Taylor; Hudson's; I. Magnin. White at will: hat and gloves. Here, a shepherdess bonnet, low over the brow, high at the back, by Lilly Daché, in rough braided straw. Short white cotton gloves, by Van Raalte, $3; Bonwit Teller.

FRANCES MCLAUGHLIN



UNSLEEVED CITY WHITE;
CHALK-WHITE SHANTUNG.

SHIRT WAIST DRESS:
TWO GREYS; COTTON SATIN.

Opposite page: The whites. Chalk-white silk Shantung dress, a city look as fresh and unlikely as daisies in the subway; equally becoming to a country terrace; almost sleeveless, wide neckline framed in braid. Best worn with more whites. Dress, by Larry Aldrich, $60. Porcelain-white jewellery, by Dalsheim. White cotton gloves by Wear-Right, $3. All at Bonwit Teller. Hat, to order, Irene of New York. Dress, also Hutzler's; I. Magnin.
This page: The greys. A shirtwaist dress in a new, much to be seen, ratio of light and dark. The bodice, only one shadow away from white, tucked with dark; dark metal-grey skirt. The cloth, cotton satin: a new subject for town, country, where-will-you designs. The dress, by Dorothy Cox, $55; at Henri Bendel; Hudson's; Neiman-Marcus.

FRANCES MCLAUGHLIN

Right: The black duster as a good half of an evening costume. The coat, black silk organdie, with a lining of white silk organdie. The little collar band, a black velvet ribbon, closed by a brace of rhinestone buttons. The hidden half of the costume, a strapless white dinner dress of silk taffeta Shantung. The duster and dress, by Miss America, $155. From Saks Fifth Avenue. *Below:* Summer-day black duster, with little pink collar, big pink cuffs, all in Moygashel linen. This-season marks: the narrower cut of the coat; the higher pockets. About $85. Box bag, by Josef. Both, Saks Fifth Avenue. Coat, also Jordan Marsh. *Opposite page:* News: the day-and-evening shortcoat crisp and cool in a summer-light city fabric. This, Cohama rayon taffeta, black, lined in white-dotted black. Its big point—after its brevity—the big sleeves. $65; Jordan Marsh (look on page 174, under "J," for special note); Bergdorf Goodman. Examples of white companions by day: the level sailor hat, chalky jewellery. Evening alternates: perhaps a hat of hyacinths; pearls. For day or evening: Kislav gloves, kidskin, $10.50; at Best's.



NIGHT AND DAY: THE BLACK DUSTER; THE BIG-SLEEVE SHORTCOAT



FRANCES MCLAUGHLIN



DISC JOCKEY, I

BY ILKA CHASE



Ilka Chase, the author of *New York 22*, her third novel which was published last month, combines uniquely variegated talent with the energy to meet its demands. These demands include disc jockeying, a television show and the not inconsiderable commitments of a witty lecturer.

Hello everybody, this is Ilka Chase, girl disc jockey. Three times a week this greeting goes out over the air and twice a week I have fun saying it. The reason that the third time is a stepchild is because only the Wednesday show is "live." Fridays and Mondays are recorded at a morning session on Thursday, since on those days I am busy on television. If you find this confusing, it is, but it is a confusion in which I paddle about gratefully.

The idea of women "spinning platters" as we say in the trade—the real headache is learning the jargon—is by no means unknown but it is still unusual enough to cause some comment and I almost didn't get the job because one of the gentlemen involved, either through a mistaken solicitude for my welfare or because privately he thought nothing of the idea, kept insisting that I wouldn't be happy. How wrong he was! I love it.

Where else can one listen to his own favourites in the field of popular music, unburden his soul of every idea, prejudice, foible, or conviction which afflicts or inspires him, vastly widen his human contacts and, at the same time, earn a living? Disc jockeying is a grand profession, its great advantage from a female point of view being that *continuous* record playing is not imperative and between platters a girl can settle down to a good old-fashioned gab fest with, so the networks assure us, several thousand of her listening sisters.

The only thorn to this rose of a job, and one perforce presses it to her bosom since without it the rose perishes, is the sponsor or sponsors. For, indeed, the ideal to be aimed at is a veritable bramble patch since the essence of disc jockeying and of many daytime radio chatter shows is cooperative sponsorship. The more products a program can boast, the more moola, after a pause for station enrichment, the performer can hope to accumulate. Yet this particular enrichment occasionally creates wistfulness because there is only so much air time at a lady's disposal and the more remunerative iceboxes and magazines, teas and soaps and flours and dog biscuits she has to talk about the less time for airing her opinions or reading a loved poem or giving a favourite recipe.

There is no use saying, "Couldn't you skimp a little around the edges?" Certainly not! One has one's principles; these people are entitled to the time they pay for. Besides, the agencies listen in. Should five seconds be lopped from the client's time the thunder rolls and since the average commercial runs sixty seconds the attitude seems fair enough. Also, suspicious of the help, that is to say the protagonist of the program, agencies, in self protection, frequently resort to the simple device of recording the commercial and sending it around to the studio. The engineer then places it upon the turntable where it twirls its appointed revolutions, immune to the mood of disc jockey or lady blabber.

I may say, by the way, that after many weeks of disc jockeying the engineers still seem to me miracle men. When I start a record on my gramophone at home there are invariably accompanying scratching sounds, the music either picks up in mid-bar or there are seconds of whispering silence before the tune starts at all. Not so at the studio. Not only is the needle dropped precisely on the first groove but if one so desires, for reasons of time or continuity, it is applied half-way through the record to the exact phrase of one's choice. "We mark it with a coloured pencil," the man says, "and simply pick it up there." To me it is not simple, even after watching them do it. Does their hand never shake? Does their eye never fail? Apparently *(Continued on page 168)*

FLYING MY WAY

BY MAUDE HUTCHINS



Maude Hutchins, the author of the controversial novel, *Diary of Love,* has a multidirectional antenna tuned to aviation, sculpture, drawing, writing and her three children. Her literary achievements include short stories, plays-for-reading, poetry. She also wrote, with Professor Mortimer J. Adler, an experimental book, *Diagrammatics,* linking abstract art and words.

SKETCHES BY BOUCHÉ

My altimeter registered two thousand feet; I dropped my nose to the horizon, throttled back to twenty-one hundred R.P.M., adjusted the trim-tabs and looked around good. Beneath me the cold grey Sound and snow-covered Connecticut, above me a brilliant blue sky. Ahead of me so soon (tail wind) the tall buildings of New York haloed as usual by violet smoke and out of La Guardia lumbered a big fish-nosed Constellation. For fun I saluted it, dipping my wings. "Snob," I yelled when I got no notice.

I started this article in the first person singular which is out of character in flying terminology and besides, unless you're a feminist and overcompensating for your sex, it's better to fly in pairs. Find yourself another pilot; weigh him in. He doesn't have to be good-looking because all you can see is the back of his head. Take someone who's smarter than you, irritating as you may think that is, call him "X" and don't worry about him. Anyone who wants to take a tiny single-engined seaplane thirty-two hundred miles in February, knowing there isn't a seaplane base open from Connecticut to Florida, is O.K., but "I" just isn't right in a plane. It's always "We." No one flies alone; there is always the ground crew, real or ghosts, beneath you. For every man in the air there are six on the ground. Did you notice that Bill Odum, on television, said "We," then corrected himself, said "I"? He was right the first time and I think he felt "We" but thought it might be misunderstood, considering his much publicized solo flight. There are no solo flights.

From now on, then, it's we. Let "X" equal any co-pilot. It's nice after an hour or two to hand the controls over to someone else, while you just gawk or study the map or sit on your hands as I did that first day, they were so cold. How peaceful. How quiet. For two and a half hours now, until we have to come down for gas, there will be this lovely vibrating silence. The sound of our engine is there but I don't hear it; unless something is wrong. I glance quickly along the instrument panel. The R.P.M. needle is wavering, has dropped just a little. We're icing up. I poke "X" in the shoulder and point to R.P.M. because he can reach the carburetor-heat handle easier than I. He pulls it out; we watch the needle; soon everything is O.K. again.

Conversation is reduced to necessity because you can't hear words and it's so nice that I think of installing a sixty-five-horsepower Continental engine in the pantry. What a boon to frightened hostesses who fear a drop in the conversation more than I do in the R.P.M. I am in the back so sometimes I have to speak, leaning forward as far as my safety belt allows, but "X" manages easily with the usual signals that pilots use and no fear of split infinitives, dangling participles. It took us two and a half days to Anna Maria Isle (Florida), flying time sixteen hours, and, with the exception of "Your right wing is down," "X" didn't say anything.

Atlantic City looks quite nice from above, a line of soapsuds marking the tide. I am hungry and think of lobster and salt water taffy, but the tail wind is helping us along and you don't eat when you're hungry, you eat when you have to come down for gas or the night. There is a good hour of gas. I turn over the controls, divide a Hershey bar exactly in half and we eat. It is too bitter cold to take off my big aviator's gloves so I come near eating them as well. My toes in my fleece-lined boots are beginning to ache now that I am off the rudder and soon I take over again; the pressure needed to fly *(Continued on page 175)*



EDWARD STEICHEN, REPRINTED FROM VANITY FAIR, MAY, 1930.

"THE GREEN PASTURES": TO THE PROMISED LAND



After twenty-one years the old magic of *The Green Pastures* is still powerful in the new, exact duplication of this classic. A reverent, amused re-creation by Marc Connelly in the idiom and theology of a deeply religious Negro preacher who tells the Old Testament stories to his Sunday class, *The Green Pastures* has the same dignity, the same mighty wrath, the same delicious fish fry that it had in 1930. Once more the Angel Gabriel calls "Gangway! Gangway for de Lawd God Jehovah!" and then offers, "Ten cent seegar, Lawd?" As "de Lawd" there is a new young man, William Marshall, with a rich deep voice and a magnificent presence. When the play was new, Edward Steichen, one of the world's greatest photographers, undertook for *Vanity Fair* to show the essence of its quality, created this superb special study of the march of Moses and the Israelites to the Promised Land. Through the years, Steichen has been one of the few who ever in the theatre caught, not just the gestures of the performers, but the full magic of the drama.

DETAILS FROM THE PARIS COLLECTIONS







Back of the head—the new place for hats.
Above: Backwards sailor touching the collar (stand-away collar with a scarf). Castillo at Lanvin.
Above, right: Schiaparelli's little Breton hanging, it seems, almost by a hair.
Left: Dior's back bonnet for a high chignon.
Far right: Dior detail, zigzagged, sewn-on bows.



The way they wore hats: Three distinct ways. Level. Tipped forward. Or the newest way—'way back. These three directions were shown in Vogue, March 1 and March 15. For more back-of-the-head news (*the* hat-news, it seems to us), see photographs below, left.

The way they wore jewels: Jewelled clips on chignons. Jewelled bowknot pins over the hipbone. A pair of jewelled pins zigzagged, one on the shoulder, one at the cleft of the arm, just above the bosom. Jewelled pins brushing the edge of a huge hat's brim. Jewels sewn on rather than clipped on (Dior). Three scatter earrings to an ear, each earring a rhinestone solitaire with a strange pink centre (at Dior). Turquoise with turquoise—a scarf of it at the neckline of a stand-away rolled collar; a necklace with it, of clumps of turquoise (Castillo at Lanvin). Monumental jewels—a six-inch leaf of brilliants worn centred or offside (at Jacques Fath). A rhinestone buckle used as a clip threaded on grosgrain ribbon (at Dior). Swarms of butterfly clips and bee clips, in one instance, trailing down the back of a skirt (Dior). Bee clips on shoulders (Dessès). Coral in masses, coral embroidered on dresses. Coral and jade baroque necklaces or amethyst and topaz ones (at Schiaparelli). Pendant necklaces worn backwards (Castillo).

The way they wore scarfs: Chiffon scarf tied under the collar and hanging down to the hem of a coat (Balenciaga). Yellow silk cowboy scarf under a big white collar (Castillo at Lanvin). A reversible mink scarf, white mink on one side, black mink on the other (Balmain). A scarf arm band (for a suit) of flat fur or plaid paper taffeta wrapped twice around the upper arm and tied with tails flying from the outer side (Dior). Shaggy ribbon scarfs (Dessès). Organdie scarfs, a part of the skirt (Fath).

The way they wore their hair: In chignons, again and again. The best and newest chignon idea came from Guillaume: hair neat but not skinned back, rolled into a new, high French knot covered with a single wavy lock of false hair; the whole thing, neat, flat, high.

The way they chose shoes: For their lacings. Lacings for day and evening. Covered toes, open heels, crisscrossed lacings, even for alligator shoes (Perugia designs for Dior). Rhinestone lacings (at Piguet). Wrapped lacings (Schiaparelli). And black satin with black patent leather for pin-pointed opera pumps (at Jacques Fath).

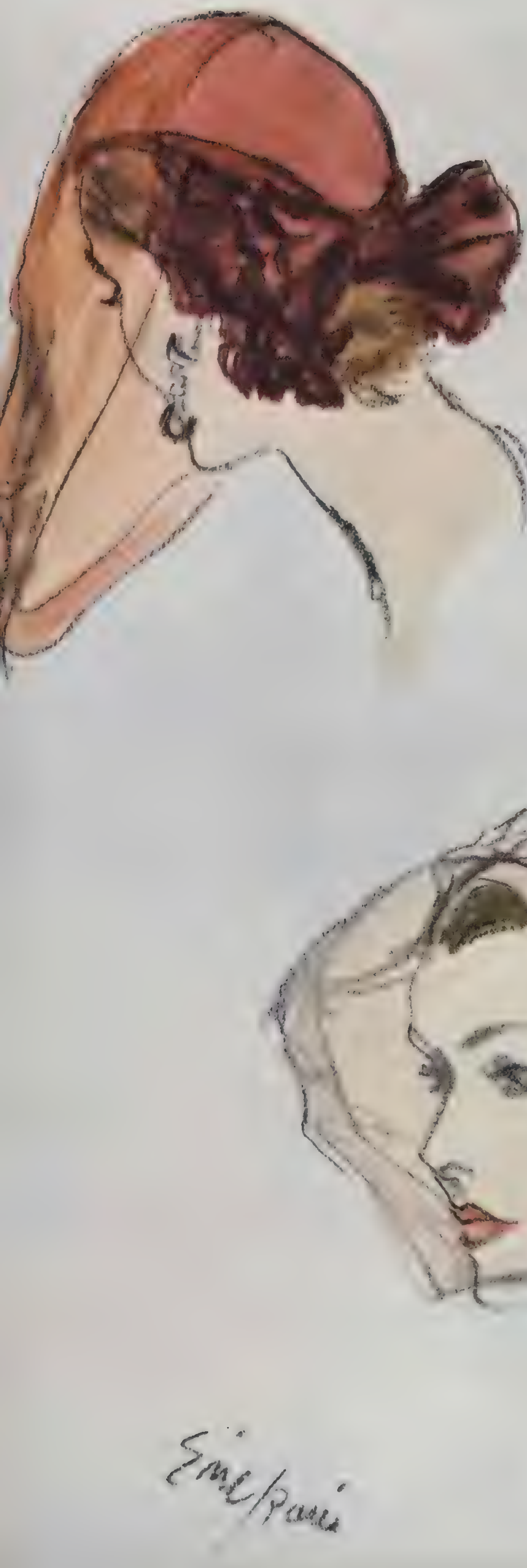


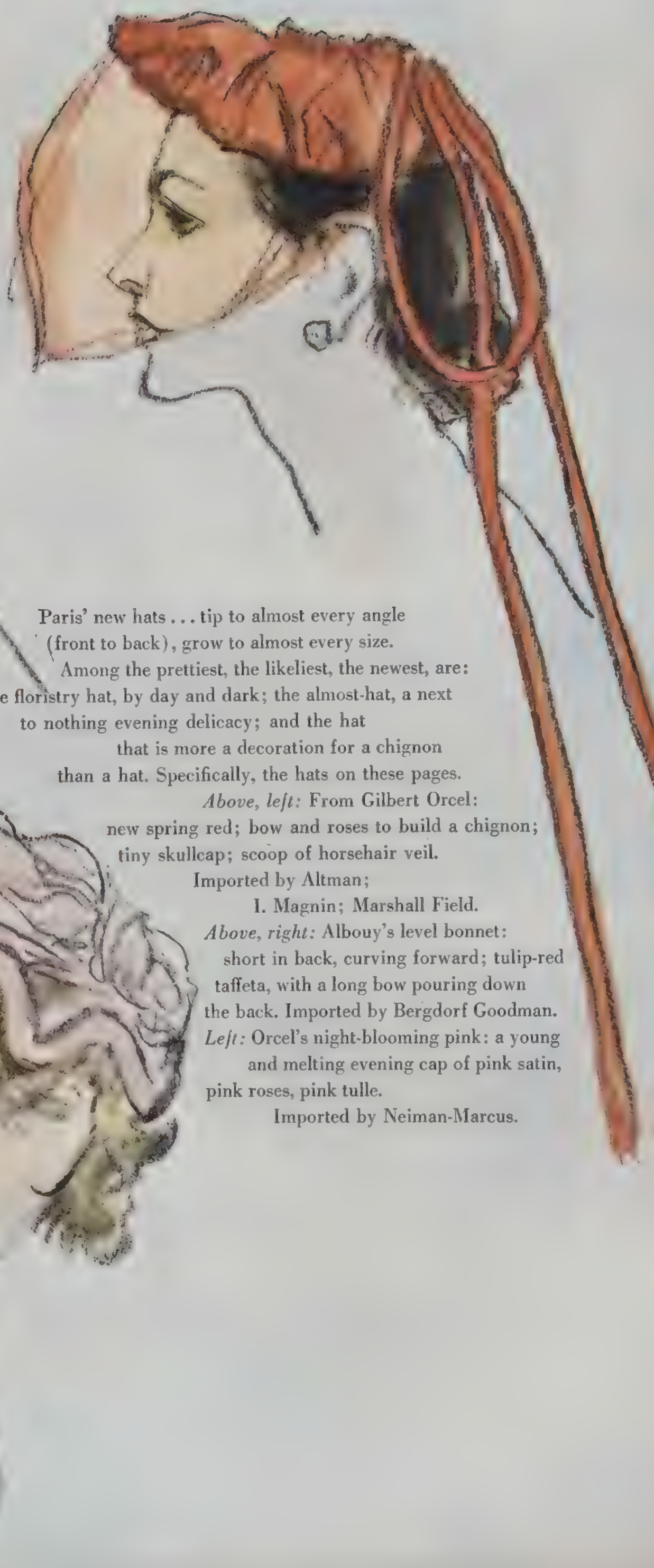
RAWLINGS

DESSÈS
Airy with fur

Taffeta Shantung in two delicious flavours: honey and candied rose.
Breeze-weight, flowing mantle, rimmed with marten.
Panelled dress, sharply folded to one side. A hem that has its ups and downs.
Poppies planted on a one-strap décolletage. Imported by Bergdorf Goodman.
The lipstick, Guerlain's "Cattleya."

PARIS HATS . . . AND FLOWERS





Paris' new hats . . . tip to almost every angle (front to back), grow to almost every size.

Among the prettiest, the likeliest, the newest, are: the floristry hat, by day and dark; the almost-hat, a next to nothing evening delicacy; and the hat that is more a decoration for a chignon than a hat. Specifically, the hats on these pages.

Above, left: From Gilbert Orcel: new spring red; bow and roses to build a chignon; tiny skullcap; scoop of horsehair veil. Imported by Altman; I. Magnin; Marshall Field.

Above, right: Albouy's level bonnet: short in back, curving forward; tulip-red taffeta, with a long bow pouring down the back. Imported by Bergdorf Goodman.

Left: Orcel's night-blooming pink: a young and melting evening cap of pink satin, pink roses, pink tulle. Imported by Neiman-Marcus.



Ernst Beer

Above, left: Paulette's forward-lifting line—
shaped in flowers: hawthorn blossoms massed up and out
on a close little pink straw hat. Imported by Bergdorf Goodman.
Above, centre: From Paulette, an almost non-existent hat:
forget-me-nots and one big crystal;
an evening cap (if that) clipped on with
ribbon bands. Imported by Henri Bendel.
Above, right: Again a handful
of flowers, arranged by
Paulette, covered—or not—
in flower-studded chiffon.
These, hyacinths,
out after dark.
Right: A chignon
of flowers: Albouy's
roses tied with pink satin,
spilled over a severe
little black toque with a stiff
horsehair veil.
The hyacinth cap, chignon hat,
both imported by Bergdorf Goodman.

PARIS *con't*

BALENCIAGA'S

CHINESE GINGER



Softer, sloping shoulders

Suit of Chinese-ginger wool. Jacket, cut like a peasant shirt;
worn with a bright-white blouse,
sashed with pale blue kidskin. The scuttle-shaped hat,
felt, a darker shade of ginger.



Bare-shoulder linen

Chinese ginger in linen. The top bodice
envelope-folded, and stamped
with buttons. The skirt, straight and short.
(Third part, not shown, a cover-up linen jacket.)
For a new summer look
with such a decided décolletage:
a big hat. This, more than shoulder-wide.
in stiff ginger straw.

FROM PARIS: THE DRESS, THE COAT, THE SUIT.





These three costumes, a concentrate of important Paris news in silhouettes, details. *The suit, left,* a sum of points: the collarless neckline; the wide, pointed-inset shoulder; the unpadded curving line. *Hat point:* the big level hat, the brim curved down; this one, in a spin of flowered, dotted chiffon. All, by Dior. Suit and blouse imported by Henri Bendel; Marshall Field. *The dress, above,* epitome of the oval line: at shoulder, at hip. And summarizing: the collarless, deep-slit neckline, away from the neck; the little waist. The Diorism, antique-mannered pin. *Hat point:* the level mushroom beret in baku. All, by Dior. Dress, imported by I. Magnin; Marshall Field. *The coat, opposite page,* Balenciaga's great coat of the season—and every season he has one—that might be any woman's four-season coat. Its news: wide collar, rolled away from the neck. Wide short sleeves. The beautiful depth of black in the lightweight fleece. The fullness which is not bulky. *Hat point:* tipped-back cap, back-sweeping felt feathers. Coat imported by Marshall Field.

CLARKE





AMERICAN DESIGNS; FRENCH LACES

Here, three examples of a new development in French-American friendship: summer party dresses such as Americans love—easy-to-pack, pretty, with full skirts short of the floor—designed by Sylvan Rich for an American house, Martini, and made in fabrics from France. These dresses and the others in the collection were shown in Paris this spring, will be exhibited at Lille this summer as part of France's celebration of Paris' 2000th birthday. *Left:* Pale beige lace over pale green organdie; a stand-away neckline; next-to-no sleeves; at the hip, a big patch pocket to hold the green wave of a chiffon handkerchief. $110. *Below:* Painted lace, a flowering of green against black, pointedly belted in velvet. $155. *Opposite page:* Three blacks: silk taffeta for the over-bodice; point d'esprit for bodice and the float of skirt; beneath, dipping layers of net. Summery dinner dress—to wear, often, with short white gloves, frosty rhinestones, Houbigant's "Chantilly" perfume—$135. The dresses, Altman; Wm. H. Block; Gimbels, Phila.; J. W. Robinson, and shops on page 171.





CLARKE



YUL BRYNNER AS THE KING OF SIAM

"THE KING

Romantic and remote, *The King and I*, the new Rodgers and Hammerstein musical play, has created another star, Yul Brynner, swagger-shouldered and handsome, who holds the stage against all the crafts and arts of Miss Lawrence, against the extravagant beauty of Irene Sharaff's costumes, against the enchantment of fifteen Royal Siamese children.



GOLBY

GERTRUDE LAWRENCE AS "MRS. ANNA, SIR"

AND I"

In the happy rôle of schoolteacher, Miss Lawrence swoops and charms, and dances with the king an explosive, bravura polka. Among the other delights are Jerome Robbins' Siamese ballet, the story of Mrs. Stowe's "The Small House of Uncle Thomas," and the phrase which the King of Siam would use to end this caption, "et cetera, et cetera, and so forth."

By TIEPOLO: "A Young Venetian Lady in Domino and Tricorne"

BIRTHDAY PRESENT TO THE NATIONAL GALLERY OF ART ON ITS 10TH ANNIVERSARY

This extraordinary, latest present to the National Gallery of Art in Washington is just now on exhibition there. It is part of the great achievement of the Samuel H. Kress Foundation which acquired these one hundred and fifteen paintings and some eighteen pieces of sculpture between 1945 and 1951. During these years many of the great private collections have entered museums; the exportation of works of art from practically all countries except this one and Switzerland were restricted and masterpieces for purchase were both scarce and increased in price. In spite of all this, the Foundation, with a minimum of alarums, has acquired from collections in Europe works by Titian, Bellini, Chardin, Poussin, Ingres, Brueghel the Elder, Mantegna, Dürer, Fra Angelico, Fra Lippo Lippi, and many others. Since 1939 the Foundation, in four gifts, has presented 661 paintings and 70 pieces of sculpture to the American people, to be housed in the nation's own gallery. *Opposite:* Giovanni Battista Tiepolo, one of the world's most brilliant draftsmen, in the eighteenth century scattered decorations over the walls and ceilings of the palaces and churches, helped to create the unfailing loveliness of Venice, only occasionally painted such portraits as this lady with a fan. In the detective process of authenticating the portrait, scholars discovered through X rays that the artist had first sketched an open fan which he later changed; and found furthermore that the artist was not Alessandro Longhi, long considered the creator, but that this charmer was the work of Tiepolo.

Here, and on the next two pages, twenty-six paintings of the one hundred and fifteen given by the Samuel H. Kress Foundation to the American people.





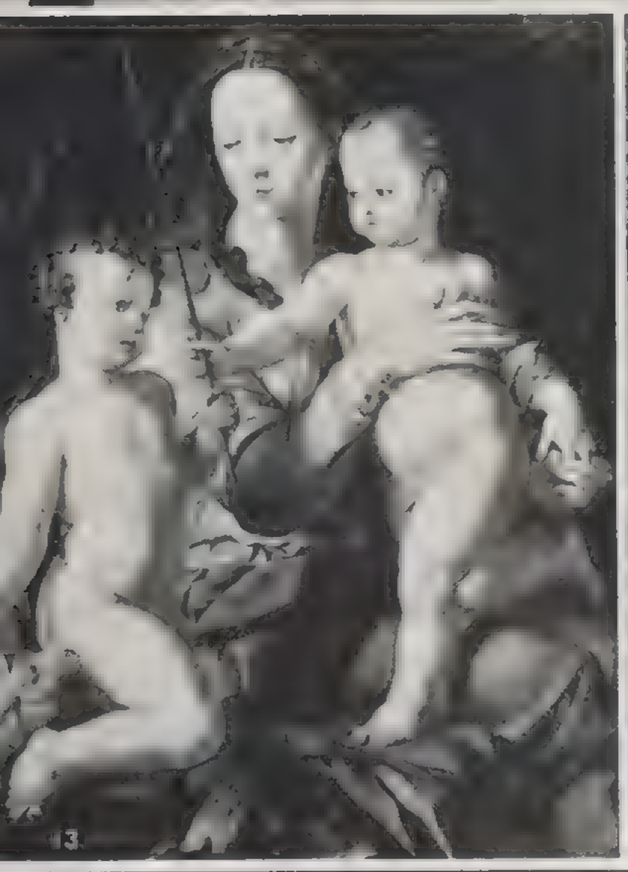






















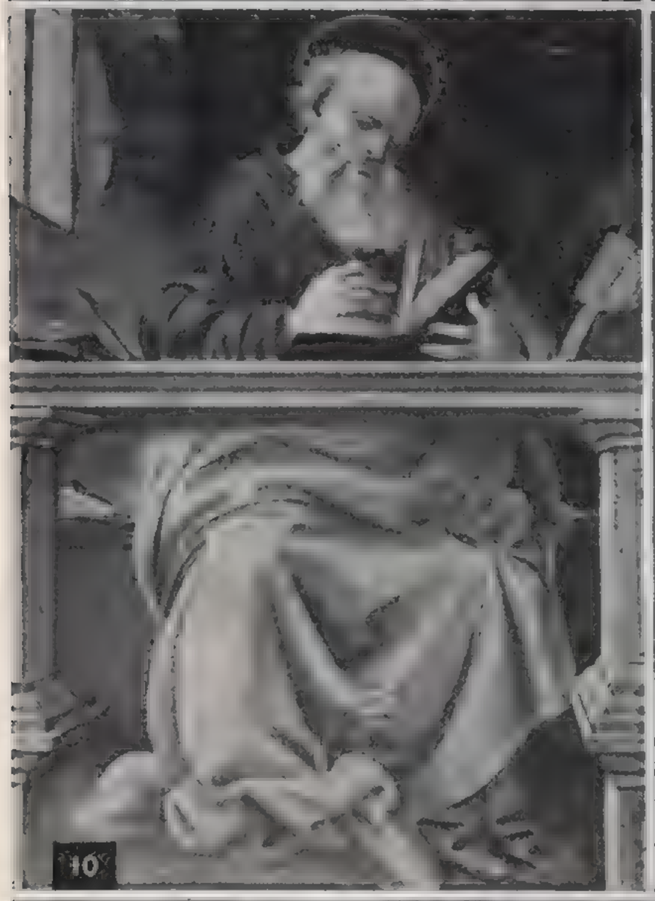








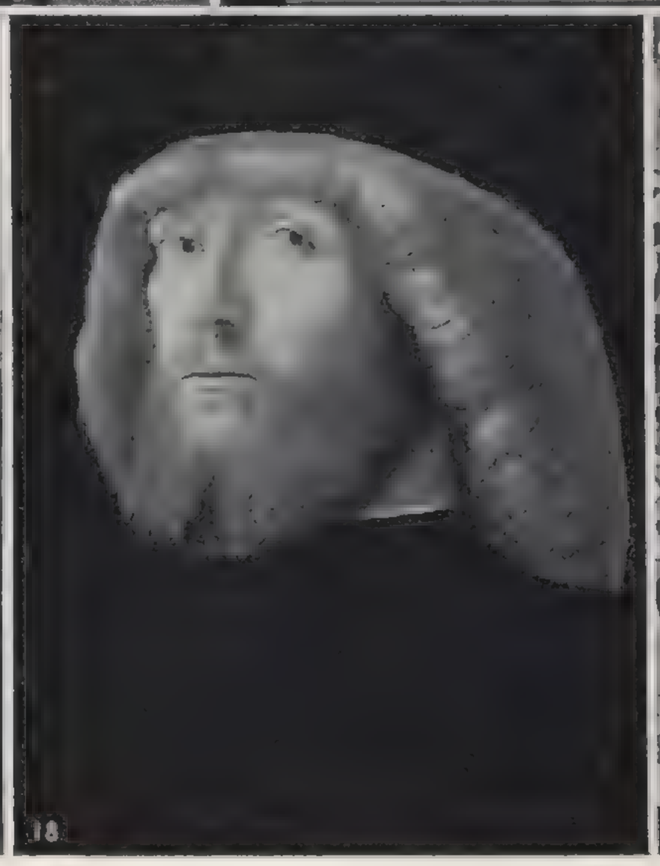
















BIRTHDAY PRESENT TO THE NATIONAL GALLERY OF ART

1. Ghirlandaio (1449-1494) : "Portrait of a Lady." **2.** Pieter Bruegel, the Elder (c. 1530-1569) : "Landscape with the Temptation of St. Anthony Abbot." **3.** Umbrian School (possibly Raphael, c. 1505) : "The Flagellation of Christ." **4.** Studio of Leonardo da Vinci (early XVI cent.) : "Portrait of a Young Lady." **5.** Gozzoli (1420-1497) : "Dance of Salomé and Beheading of St. John the Baptist." **6.** Bourdon (1616-1671) : "Queen Christina." **7.** Master of the Osservanza Altarpiece (dated works 1436 and 1444) : "The Obsequies of St. Anthony Abbot." **8.** Strozzi (1581-1644) : "Bishop Alvise Grimani." **9.** Rosa (1615-1673) : "Coral Fishing in Africa." **10.** Lippi (1457-1504) : "St. Jerome in his Study." **11.** Ingres (1780-1867) : "Monsieur Marcotte." **12.** Poussin (1594-1665) : "Holy Family on the Steps." **13.** Bronzino (1503-1572) : "Madonna and Child with the Infant St. John the Baptist." **14.** Dürer (1471-1528) : "Lot and his Daughters." **15.** Titian (c. 1477-1576) : "Ranuccio Farnese." **16.** Bacchiacca (1494-1557) : "Portrait of a Young Lute Player." **17.** Lancret (1690-1744) : "The Picnic after the Hunt." **18.** Bellini (c. 1430-1516) : "Portrait of a Bearded Man." **19.** Hispano-Dutch Master (late XV cent.) : "The Adoration of the Magi." **20.** Chardin (1699-1779) : "The Attentive Nurse." **21.** Rosso (1494-1540) : "Portrait of a Man." **22.** Master of St. Gilles (late XV cent.) : "The Baptism of Clovis." **23.** Mantegna (1431-1506) : "Portrait of a Man." **24** and **25.** Petrus Christus (c. 1410-1472) : "A Donor and his Wife."

JAMAICA, "THE HOSTESS WITH THE MOSTES'"



BY IAN FLEMING
PHOTOGRAPHS BY CECIL BEATON

Every day the Doctor's wind is still pulling the sugar cane into the hills by its silver hair and every evening the Undertaker's wind comes to the rescue. The fresh Trades blow every day and in the evening they pause at sundown, and then the soft reverse breeze from the Blue Mountains clears the island during the night of its used airs.

But the "Beacon" safety matches have more sulphur and stronger sticks and no longer set fire to your Antonio shirt. More hairpins in the Coast road have been ironed out. *The Daily Gleaner* has upped its price, and the conch shell and orchids on sale at the roadside cost more pennies.

These and the growing use of jumbo olives to short-weight your dry Martini in the big hotels (stipulate lime-peel) are the only real changes the yearly visitor to Jamaica will notice.

Bustamante and Manley are still locked in their rough-and-tumble for control of the island through its two big unions. *The Daily Gleaner* still forgets the world in favour of "praedial larceny" (stealing your neighbour's coconuts or cassava), *ganja* smokers (punishment, 12 strokes of the tamarind switch), and "VOMITING SICKNESS—12 DIE AT MO BAY" which means that Jamaican children *will go* on eating unripe *akee* and other vegetables.

There are more hotels, of course. Sunset Lodge and Tower Isle were such fantastic successes—thanks respectively *(Continued on following page)*



Prince and Princess Ferdinand of Liechtenstein

Opposite:
Lord Beaverbrook at his party for the Jamaican press.



Mrs. John C. Wilson on Noel Coward's porch.



Ian Fleming, Foreign Manager of the Kemsley Newspapers of London Ltd.

JAMAICA *(cont'd)*

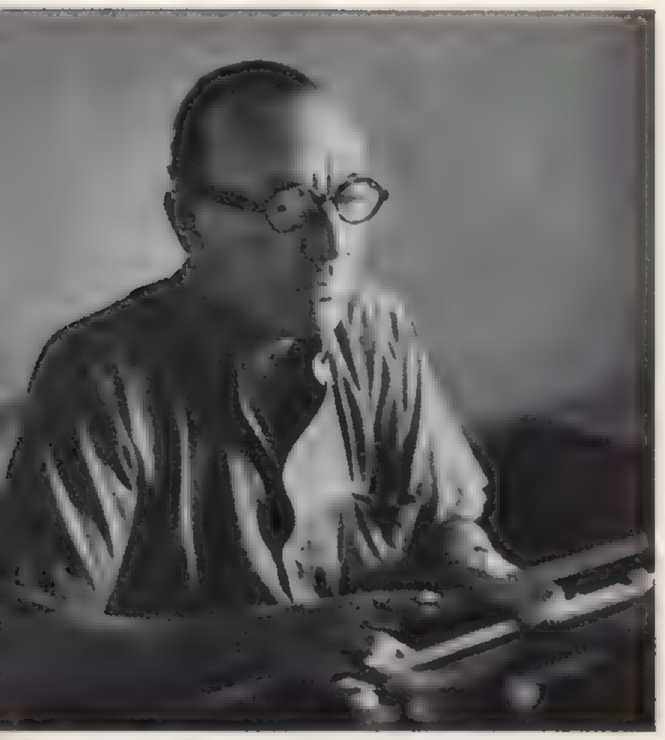
to the brilliant flair of Carmen Pringle and the dash and daring of Abe Issa—and the tourist boom so flourishing, that British and American money has come pouring into new construction. Jamaica Inn, Silver Sands, Silver Seas on the North Shore; Courtleigh Manor, and others at Kingston, all in the $12–20-a-day class, are only some of the new hotels already bursting at the seams.

Plots of land are being bought and "residences" planned every week by visitors of all income groups who find here peace and economical plenty and a political horizon less stormy than most in this day and age. Land values have boomed in the fashionable areas, but are derisory in other quarters of this very big island whose *aficionados* loftily disparage the confined and expensive charms of Nassau and Bermuda.

Vast commercial ventures have sprung up—the bauxite mines of the Reynolds Metal Corporation (Richard and Virginia Reynolds live in the luxurious Montego Bay house Sir William and Lady Stephenson have just left) and of the Kaiser interests; textile mills financed by Cuban and British concerns: cement *(Continued on page 185)*



Beatrice Lillie with a friend



Noel Coward at the typewriter

Gladys Cooper with her son John Buckmaster.





Cecil Beaton

CECIL BEATON



Lady Rothermere

Noel Coward, at the piano, with Mrs. John C. Wilson and Graham Payn

DAVID DOUGLAS DUNCAN, *Life's* great photographer-journalist, received the 1950 U.S. Camera Achievement Award for his Korean war pictures, thirty of which are in the show, "Korea—the Impact of War," at the Museum of Modern Art. This summer, Harper & Brothers will publish his first book. A student of archæology and marine zoölogy, Duncan worked on expeditions sponsored by the American Museum of Natural History after graduating from college. He joined the Marine Corps in World War II, as a combat photographer, hit the beaches of the Solomons, Peleliu, Okinawa, and the Philippines. A gentle, intense, prematurely greying man of thirty-five, he sums up the philosophy of the combat soldier in three words, "Give me tomorrow."

DAVID DOUGLAS DUNCAN



PLUCER



ROBERT ALDA

ROBERT ALDA, as Sky Masterson in *Guys and Dolls,* is a smooth and tough gambler, a high-class horse-player with slow eyes and fast feet. As Alfonso Giuseppe Giovanni Roberto d'Abbruzzo, he studied architecture, switched during the teetering thirties to the stage as a safer career (all things are relative). With a large selection of stock companies, night clubs, resort hotels, and a spell with the Minskys behind him, Alda struck oil with the rôle of George Gershwin in the movie *Rhapsody in Blue. Guys and Dolls* is his first stay, more residency than visit, on Broadway. Robert Alda is photographed in a suit of a new cloth: wool gabardine in a herringbone weave, an unexpected surface interest. And a new cut, British-mannered: narrowed sleeves and trousers, less of a drape, and less shoulder padding. Suit by Lebow; Lord & Taylor; Halle Bros.; Kaufmann's.

PEOPLE ARE TALKING ABOUT...

People are talking about... The big news from China of anti-Communist guerrilla attacks; their seriousness underlined by Peking's reprisal edicts. . . . The rediscovery of the cahow bird in Bermuda after three hundred years of supposed extinction. . . . Georges Balanchine's new "Ballet Divertissement," composed especially for the "Ballet Ball"—the second annual dinner dance at the Waldorf Astoria, on April 3rd, to benefit the production fund of the New York City Ballet.

People are talking about... Washington's most distinguished set of initials, W.O.C. for "With Out Compensation," the new label for dollar-a-year men. . . . The French film, *The Lovers of Verona,* with its twentieth-century Romeo and Juliet theme, a combination of art and asininity with moments of real beauty, notably when the two young lovers, touchingly played by Anouk Aimee and Serge Reggiani, first meet in the balcony scene.

People are talking about... First quarterly payments for household workers' Social Security. . . . The April 1 première of the British film, *Tales of Hoffmann*—with such stars as Moira Shearer, Robert Helpmann, and Robert Rounseville—at the Metropolitan Opera House for the American Red Cross. The ballets come off better than the singing, and colour is a major star, catching the audience inside its prism. . . . Ice-skating all spring on the new Wollman Memorial rink in Central Park. . . . The drawings of Carl Pickhardt, recently at the Jacques Seligmann Galleries. . . . The new biography of Florence Nightingale which has the fascination of a Freudian study in frustration, of the memoirs of a great general, as well as the drama of the founder of the nursing profession, who died blind and senile.

People are talking about... *From Here to Eternity,* James Jones's prodigious, over-written, over-publicized novel that has the signs of genius but is not a work of genius. A far, far better book on the Army than Mailer's pine-board *The Naked and the Dead,* it still does not compare with the craftsmanship of *Guard of Honor,* by James Gould Cozzens. In spite of an unfortunate habit of chattering for some extra three hundred pages, Jones has created three memorable characters, given the Honolulu barracks a fearful reality, and set forth the crumble of morale in Company G.

People are talking about... Sweet as Irish honey, Pat Rooney, senior, singing "More I Cannot Wish You" in the musical hit *Guys and Dolls.* . . . Gin rummy with a fillip: the first card turned up represents the go-down allowance; if it's spades, the loser pays double. . . . *Operation Heartbreak,* a first novel by Duff Cooper, former British cabinet officer and diplomat.

People are talking about... *A Dictionary of Americanisms,* edited by Dr. Mitford M. Mathews, with its mix of Americana and new slang, its historical oddments. . . . Earnest discussions on drafting women.

People are talking about... The impact of Admiral Forrest P. Sherman, youngest Chief of Naval Operations in U. S. history, his incisive, inventive thinking, his steely diplomacy. . . . Track meets and the irrepressible interest in "The Vaulting Vicar," Robert Richards, the second man in history to pole-vault over fifteen feet, and Don Gehrmann, considered by many the world's best miler. . . . The list of New York Civil Defense First Aid requirements, with emphasis on naphtha and lava soaps for washing away radioactivity.

Opposite: Elizabeth Arden designed the make-up for the
girl-happy god in Cole Porter's musical, *Out of This World.*
Now Miss Arden introduces a down-to-earth version of
this vivid glitter—for mere mortals.
Shown, in front of Jupiter, played by George Jongeyans:
a pretty in-this-worldling, with lashes, lids and brows
outlined in "Striking Blue" mascara, shadow and pencil;
all flecked with touches of iridescent
silver and gold shadow. The coiffure, the brilliant
"Striking" lipstick—Elizabeth Arden's news, too.

Glitter make-up
for starred evenings

VOGUE, APRIL 1, 1951

BLUMENFELD





At home, in black gabardine slacks, gold-braided linen shirt.



Under her all-season sables: dinner dress of linen, organdie. *Below:* Diamond, gold clips.



A characteristic flannel suit. Blue and beige satin scarfs, clipped.



Signatures: black-rim glasses, pearl ring.



MISS HATTIE CARNEGIE



Black lacquer jewel box, spilling gold-set diamonds and rubies.

"Hattie Carnegie" means many things. A glossy shop in New York; a label on clothes and hats and jewellery and perfumes sold all over the country. And, of course, *Miss* Hattie Carnegie, whose taste, talents and years of creative time are responsible for all this. The label is proof of success in dressing all kinds of American women. The woman is proof of consummate success in dressing herself—a little person, a perfectionist, vivid and apparently ageless. "How much easier it is to design for the tall woman than it is for the little ones," Miss Carnegie says. "The little woman must be so careful. She must dress very simply, depend on line and colour for her effect. And she can't afford to be extreme, to lose herself in over-styled clothes." Of all the thousands of costumes Miss Carnegie buys or designs for her business, she selects only a few each season to be made for herself; and these, "always the same tempo." Her rules: beautiful materials, well made into simple silhouettes. Embellished with fine furs and jewels; impeccable shoes and gloves. "Taste is so much more important than fashion," says this woman whose fashion is her fortune. But she believes, implicitly, that it is the woman who is important, not the dress. She loves suits for daytime, a slash of soft colour near the face. Recommends revolving happily in a two-colour scheme for several seasons. Perhaps: blues, beiges. Loves her dinner clothes short. Rich materials for evening. And dressing to one unusual feature: in her case, her delicately-fronded, kasha-coloured hair, which she seldom covers with a hat.

CECIL BEATON



Here, Miss Carnegie is photographed in her house—a maisonette,
set, like a jewel, at the bottom of a big Fifth Avenue building.
Jensen of Paris helped her design the rooms and
assemble the French furniture, twenty-five years ago.
Except for adding to her collection of blanc de chine,
which is all through the house, everything remains the same.
She says, "Once a woman gets something that is right for her,
I see no reason to change it. In all the years I have
had this house, I've changed nothing but the lace curtains."

Above: Wearing her poodles, *and* Schlumberger jewels. *Below:* In her drawing room, wearing Balenciaga's apron dress.

TOURING YUGOSLAVIA

BY ERNESTA BARLOW

EVERYONE seemed convinced travellers could not visit Yugoslavia. We found it no trouble whatever to get tourist visas. Up to the moment of departure friends warned my husband and me against a venture they all regarded as reckless and extremely hazardous. It made me feel pleasantly daring. A well-known writer on foreign affairs said I was going to a ruthless, totalitarian police state and she was sorry for me. But she was talking to someone who would rather go to the worst place in the world than go nowhere. Both my husband and I expected Yugoslavia to be a very nice place.



Our bags were tied on the roof of the Citroën; my husband and I fitted neatly inside. The road from Trieste to the border took us higher and higher back into the hills, At the barrier between Italy and Slovenia I said, "Perhaps we should have read the morning paper to see if Yugoslavia is at war yet, or having border trouble."

Polite guards handed back our passports. "We are the only border trouble," he answered, and stepped on the accelerator. There was not another car going in over the fine concrete highway. And war, we soon found, was a word not used in Yugoslavia. The topic is so stale they can not keep their minds on it. It is a disease endemic in their lives, one they face without fear, somehow always manage to survive.

We were headed for Ljubljana, the capital of Slovenia. How like Connecticut the country was, the same stone walls, the same juniper swirling dark in close-cropped pastures. Presently Connecticut changed to the Austrian Tyrol. Sleek, spirited little horses, models for a fifth-century Greek bronze, drew public jaunting carts along the road. They shied violently at our car. "Watch out!" I cried. "These horses are living in 1900. They haven't heard about automobiles!"

The mountain road slid gently into the great plain around Ljubljana. To the north and west high peaks swept up to meet the clouds. Lovely seventeenth-century houses in the heart of town were unmistakably Austrian, while the new apartment houses, in common with those in most of Europe, can be counted a disfiguring twentieth-century disease.

While my husband went to the Central Information Bureau to find out where to spend the night, what the exchange was, and so on, I sat down at a sidewalk café to watch the crowds go by.

He returned before long with a good-looking young man and a young woman from the Bureau. "Sergei and Mademoiselle will come with us and show us the way to Bled," he said. "Now I know all about the exchange, it's absolutely ruinous, but PUTNIK—that's the government travel bureau—gives tourists double the official rate."

The young woman spoke Italian, the language we found we were to use fairly consistently. Sergei, like so many educated Yugoslavs, knew German. I felt sure he was one of the brethren, as his father was something important in the government and he had his own little car, a great privilege. I was pretty sure what I would hear, but I intended to be tolerant; it would be propaganda, the party line, the Yugoslavs had invented the steam boat, discovered insulin, and did everything better than anyone else.

"What do you think of the 'Voice of America?' " I asked.

"Excellent," the girl answered promptly, "I am a monitor for the short wave, so I hear it . . . almost no propaganda, just facts."

I swallowed; "You believe them?" I said.

"Certainly. 'The Voice' speaks the truth."

"The Russians say not."

She made a quick gesture of disdain, "The Russians! They wear blinders. The nonsense they talk. And we must listen . . . Ugh!"

The subject of the Kremlin kept working back into the conversation. Yugoslav emotions are never halfhearted, the attitude of our two young friends would bolster the morale of Senator McCarthy himself. Russia had betrayed them, betrayed herself, and so perverted Marxist doctrines that they were unrecognizable.

Later our little Citroën flew along the road to Bled at a fast pace—those foolish people at home to say Yugoslav roads were so terrible. The countryside was a delight, it was hard to imagine stories of the worst drought in their history as one sped past green fields lately scalloped by rhythmic scythes. The neat farmhouses were festive with grapevines trained in even swags under the eaves; geraniums and fuchsia reached brilliant blossoms through small barred windows; carved front doors were wide and generous. Sergei led us to a worker's hostel over a lake.

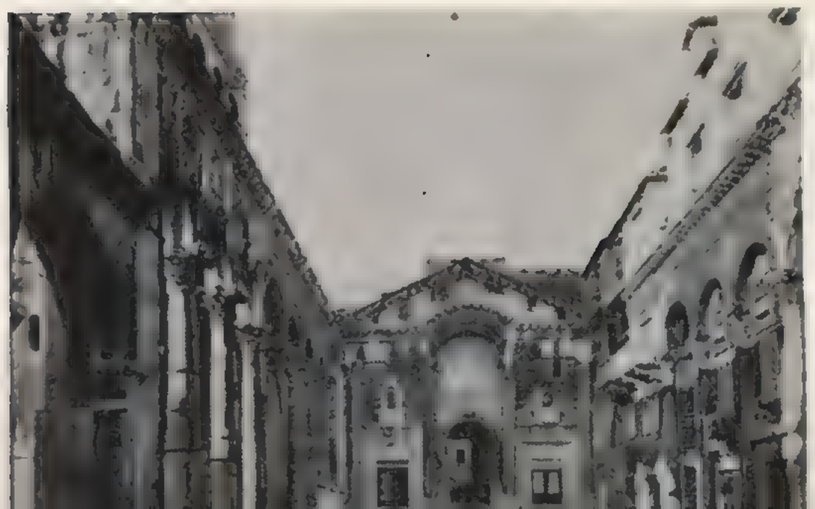
"Of course," he said, "it is only a very simple building, materials are so scarce. You must have much finer in America."

"No," I felt obliged to admit, "I don't think we do have finer worker's hostels."

"We built it all ourselves," the girl said; "as it is for the radio personnel, radio workers did everything."

"It is hard to know where to begin," Sergei went on, "eighty per cent of our farms are roofless, so much destroyed everywhere. The government tries to do essentials first, hospitals, homes, main highways, water power, some factories . . . there is much, much to do and we have not the same skill in building as you," his voice was apologetic. Boastful? Well hardly—weren't they even going to give me a chance to be tolerant, either of them? "Right turn," Sergei directed, "we are in Bled."

Nothing had prepared us for anything so Hans Christian Andersen as this, or for a view from our hotel balcony that was unabashed Maxfield Parrish. In the hotel smartly dressed women asked questions of the head porter in more languages than were heard in Babel. Men's clothes bore the mark of Bond Street. *(Continued on page 181)*



Far left: Drawing—a restoration of Diocletian's palace circa 300 A. D. Left: Peristyle hall of the palace.

AT HOME IN AMERICA: FRENCH DESIGNS



JEAN DESSÈS DESIGNED these at-home dresses —far from home. He came here from Paris to do it; used just-off-the-loom American fabrics; cased our American lives and came up with these. Very apropos, very comfortable, for our own native rites: the television evening; the little dinner; country weekends; or "stop by after, and have a nightcap."

Opposite page: A coachman's coat of polished, black cotton satin, chalked over with white piqué; a winged collar, rhinestone-buttoned pockets. $60.

Right: A mist of dotted sheer nylon, framed with black lace. The fabric, by Burlington. $90.

First below: Crisp as a paper doll dress: this coat of white piqué, turned with brilliant braiding. $50.

Second below: A peignoir in a Burlington fabric—sheer white nylon striped in silver. $90.

All these, designed by Jean Dessès for Raymodes. At Lord & Taylor; Carson Pirie Scott; Sakowitz.







CECIL BEATON



HORST



VOGUE PATTERNS SHIRTWAIST DRESSES; NEW DETAILS

You make it—and you make it all yours. The fit that's your figure; the fabric that's your favourite; the colour that's your compliment. "It" might be a soft, silky shirtwaist dress, fresh with this-year detail.

Opposite page: The this-year detail: insertions of fine tucks, on the waist, cuffs, pockets. The sleeves are full; the skirt, very. Pattern 617, made here in Skinner Truhu silk crêpe de Chine. Shown with it: this summer's big hat. Here, in Milan with a twice-dotted veil; Hattie Carnegie. Pseudo pearls, by Richelieu; Arnold Constable. Drawstring bag of silk Shantung; Mark Cross. The rolled-tight umbrella, acetate rayon set on pseudo bamboo. By Frankford. $4; Gimbels.

Left: The this-year detail is quite plural, is pleats. A swirl of them, machine-pleated, for this short-sleeved sheer dress. Pattern S-4203, made here in navy-blue Ducharne silk georgette.

Below: To go with either dress (and others): Handbag of black calfskin, by Ronay. At Best's. Two scarfs of checked silk surah, by Echo, $9 each; from Saks Fifth Avenue.

Cultured pearls by Imperial: two 60-inch ropes; pin and earring in 14-K gold. At Bonwit Teller. Compact and cigarette case, plated with yellow, red, and green gold. By Evans. Saks Fifth Ave. Carnation, by Engel, $1; at Bloomingdale's. Cotton gloves, by Shalimar, $3.50. At Altman.

(Other views of the dresses, on page 177.)





PRINTS WITH A PAST;
DRESSES WITH A FUTURE

On these pages, French documentary prints from the middle of the nineteenth century, reproduced by Bates on summer-thin American cottons. The dresses, examples of how each of four designers handled the specific print confined to him. *This page, top:* Cotton lawn in the "Provincial Scroll" pattern, black on beige and very Old-Worldly, as used by Toni Owen for a nearly sleeveless top ($8), and a panelled skirt ($12), both accented by black cotton broadcloth. Both, Altman; Hutzler's. *Centre:* Batiste in the "Normandie Leaf" pattern, a pen-and-ink print in black and white. The dress, a Jacques Fath design for Joseph Halpert, with a sharp down-stroke of black grosgrain, a soft sash at the waist. At Lord & Taylor; Morgan's of Canada. *Left:* Batiste in the "Petite Raie" pattern, mauve and sand on white. The dress, one of Anne Fogarty's young designs, shoulder-baring, full-skirted, deeply slashed at the neck, soft and small at the waistline. $23 at Lord & Taylor; Garfinckel's. *Opposite page:* Batiste in the "Directoire Stripe" pattern. A halter-neckline dress designed by Claire McCardell for patio afternoons and country dinner parties, $40 at Lord & Taylor; Carson Pirie Scott; Jordan Marsh. For these gentle tones, lightings of coral. The parasol is from Uncle Sam Umbrella Shop. The vivid lipstick, Germaine Monteil's "Coral Reef Evening."



RUTLEDGE

PEARLS AMONG SWEATERS, *below,* cashmere of unflecked whiteness,
for a sweater year (see "In Palm Beach," March 15 Vogue) and a season in love with white.
These, by Ballantyne, worn with the precious white of cultured pearls,
the white of a leather belt. Pull-over, $20; cardigan, $23; at Lord & Taylor.
Earrings, pea-pod pin (sparked by diamonds), and bracelet, from David Webb.
Belt, by Criterion, $2; McCutcheon's. Background: Swiss posters at the Museum of Modern Art.



COFFIN

SUMMER SUIT, *opposite page,* with the fresh look of red-and-white checks; in Celanese rayon suiting,
tailored like wool. With it: a natural panama cloche, a run of carnation colours—pale pink to dark red.
Weathervane suit, by Handmacher, $25; hat, a John Frederics Charmer, $10; calfskin belt, by Midtown, $7;
cotton gloves, by Dawnelle, $3; carnations, by Biltmore, $1 each; all at Lord & Taylor.
Suit, also at Filene's; L. S. Ayres. The lipstick, Tussy's "Red Magic."





SHOES FOR FUN

Soft, weightless young country shoes (in the light-stepping rather than long-striding class) to spark such easy-going combinations as these. To wear with: white wool cardigan by Bermuda, $7; Lord & Taylor. Cashmere-and-wool skirt; leather belt. By Sloat, $40; Bonwit Teller— **1.** Suède shoe, rimmed in calfskin; by Deb, $10; at Saks 34th; Joseph Magnin. **2.** Suède shoe with slanting toe line, kidskin heel, by Joyce, $11; Bonwit Teller; Harzfeld's. **3.** Wedge-heel, slip-on shoe of cotton duck, by Joyce, $7; Lord & Taylor; Bullock's, L.A. **4.** Wedge shoe, curving to a point in front, in suède, by Newporter, $10; Franklin Simon. **5.** Looped with a narrow strap, square-throated suède shoe, by Paradise, $13; Foot Saver; Jordan Marsh. **6.** Shoe with a wide cuff, by Sandler of Boston, in leather by Frank Donovan, $10; at I. Miller.

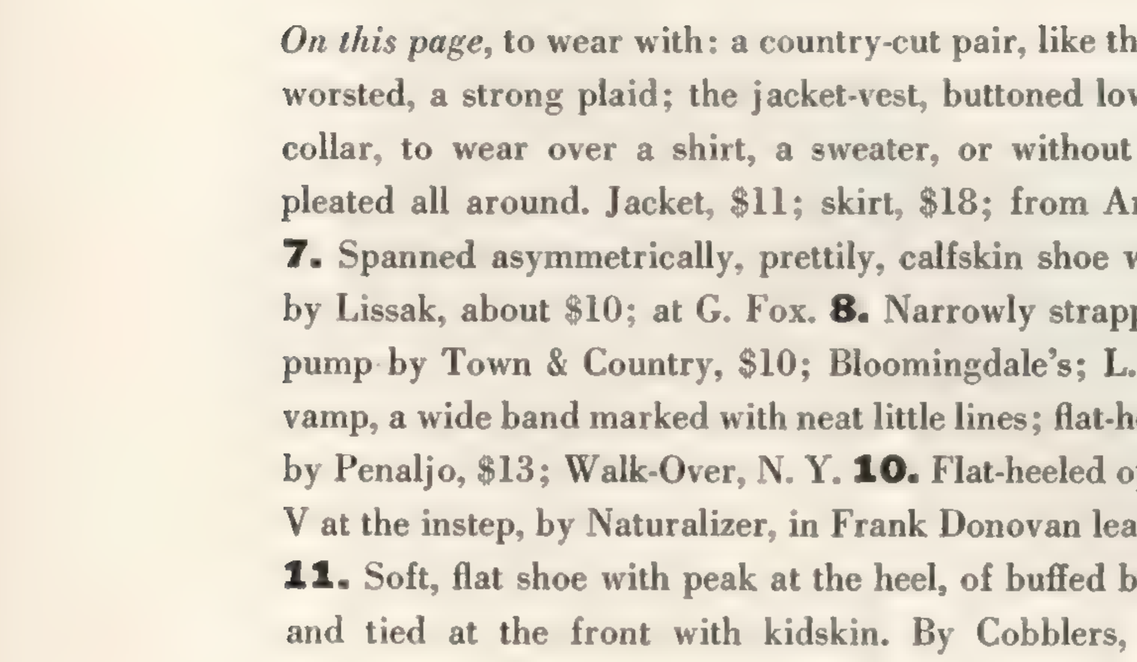


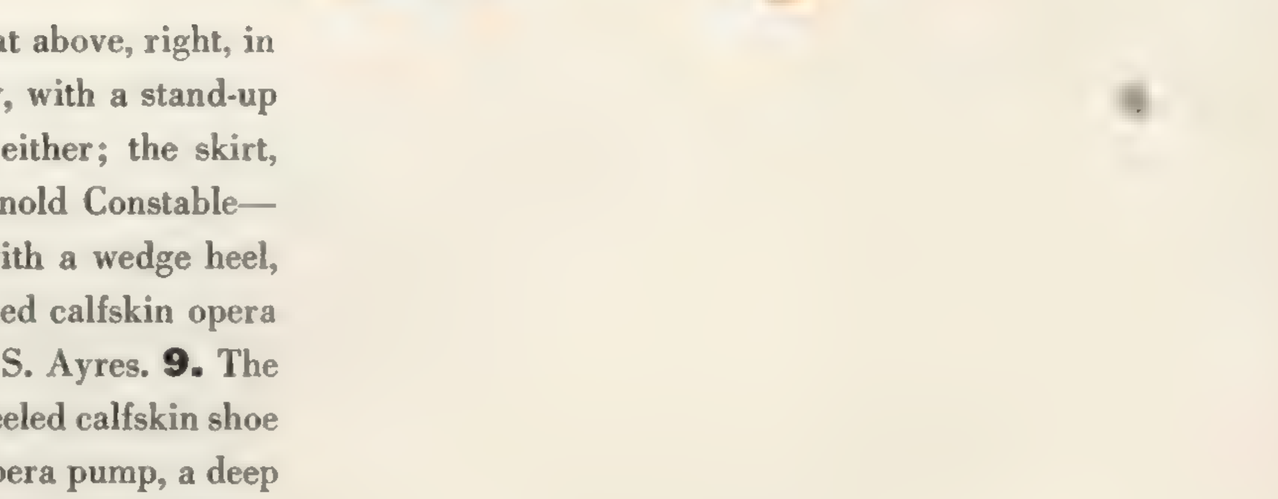

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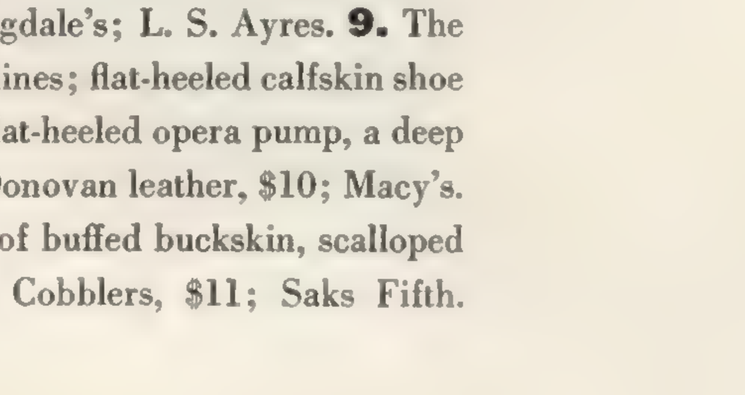
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On this page, to wear with: a country-cut pair, like that above, right, in worsted, a strong plaid; the jacket-vest, buttoned low, with a stand-up collar, to wear over a shirt, a sweater, or without either; the skirt, pleated all around. Jacket, $11; skirt, $18; from Arnold Constable— **7.** Spanned asymmetrically, prettily, calfskin shoe with a wedge heel, by Lissak, about $10; at G. Fox. **8.** Narrowly strapped calfskin opera pump by Town & Country, $10; Bloomingdale's; L. S. Ayres. **9.** The vamp, a wide band marked with neat little lines; flat-heeled calfskin shoe by Penaljo, $13; Walk-Over, N. Y. **10.** Flat-heeled opera pump, a deep V at the instep, by Naturalizer, in Frank Donovan leather, $10; Macy's. **11.** Soft, flat shoe with peak at the heel, of buffed buckskin, scalloped and tied at the front with kidskin. By Cobblers, $11; Saks Fifth.


9


11


10

Guess how much?



HORST



1

Five, weighing-in lightly, priced lightly; to wear in town and out, sometimes with a jacket (a question of temperature only); the fashion for bare arms, as Young, as Summer, as American as bare-leggedness. *Opposite page:* Crisp and dark, with collar-on-collar, big pearl buttons, by Lynbrook, of green, black, and blue Wamsutta cotton plaid; $20. White piqué Breton, by Betmar, $8. Bead jewellery by Bergère. All, Peck & Peck; dress also, Neiman-Marcus. *This page:* **1.** Paths of grey and white crossing the bodice front and back; curving black leather belt; made by Townley, of Heller rayon jersey, $50; Saks Fifth Ave. **2.** The Norfolk jacket, sleeveless, oyster-white; the skirt, straight, cocoa-brown; both of Irish linen, Tebilized for crease-resistance. Jacket, $17; skirt, $12. These and the printed silk tie, $1; at Altman.



2



3



4

3. Sheer dark cotton plaid, bound in navy-blue; slit neckline. By H. & D., of Dan River Wrinkl-Shed gingham, $18. Gloves by Wear-Right, $3; all, Altman. White beads tied with blue nylon taffeta, by La Tausca; Lord & Taylor. **4.** Tailored bodice, soft skirt of mauve Cohama silk Shantung; by Arkay Junior, $30. Calfskin bag, by Ronay, $11 plus tax; both, Lord & Taylor.



1

Guess how much? *continued*

This page: Summer shadows, cool and dark; given substance with a hat; a crisp cut of collar, perhaps of white linen. **1.** A transparency, sleeved a little, the collar and cuffs of pink rayon crash; skirt, widely and permanently pleated, of navy-blue sheer rayon-and-nylon. By Queen Make, $15; Altman. Circle of hat is rough pale pink straw, $19; Knox. **2.** Smocked bodice, the collar to wear open or closed; soft skirt; of navy-blue cotton voile, Tebilized for crease resistance, by Sacson, $13; Franklin Simon. **3.** The wide-winged collar buttons on and off with a cluster of sparks; tucked bodice, gentle skirt; of black Burlington rayon chiffon with rayon taffeta slip. By Aywon, $35; Lord & Taylor. All jewellery, both pages, by La Tausca; Lord & Taylor. *Opposite page:* At little price: the straight-away sheath, the fly-away jacket. To start off with, the sheath *and* its almost-jacket stiff, white, fastened with greatcoat-size glittering buttons; later-on, the sheath alone, strapless, with deep stand-out pockets; a Salyna fabric of Avisco rayon, and combed cotton, $35. More veil than hat: stiff mesh catches a single spark, is fastened to a velvet clip; by Suzy, U. S. A., $7. All at Jay Thorpe; dress, also Himelhoch's; Best's Apparel.



2



3



HORST



PLUCER

FOR THE QUESTIONS: AGE? SIZE? —WHITE LIES





What is it about white? The way it pays a compliment to the complexion? Crisps a whole costume—or an attitude? Keeps telling believable lies about age? Well, white has a way with it. *Opposite page.* The whites: The hat, straw with nylon net, from Sally Victor. Crescendoe gloves; straw bag, by Josef; both from Bonwit Teller. The organdie scarf, by Echo. The carnations, made by Flower Modes. The suit of navy-blue rayon faille, with a tab collar, by Radiant. In sizes 16 to 44 and 12½ to 24½, $30. The suit, the scarf, and carnations, all from Altman. *Above.* The whites: The hat, of straw and spraying feathers, from Sally Victor. The cotton gloves, by Dawnelle, from Altman. The dress, of white silk crêpe printed in big roses, small fine black lines. An Alwynn design for Puritan. In sizes 12½ to 22½, $18; at Bloomingdale's. *Left.* The whites: The flowered hat, by Harryson, $38; DePinna. The cotton gloves, by Dawnelle. The suit-shaped two-piece dress, in lilac silk print, by Young Viewpoint. In sizes 12½ to 22½, $40. Dress and gloves, Altman. These three photographs were taken in the apartment house at 860 Fifth Avenue, N. Y.



PLUCER

FOR THE QUESTIONS:
AGE? SIZE?
—A SOFT ANSWER

Lace, chiffon and grey: three soft answers to any hard questions about—age??? For this evening dress, the merest sleeves, a fully-floating skirt; a blaze of rhinestones. Dress, of rayon lace and rayon chiffon, by Du Barry, in sizes 12 to 20, about $45; Franklin Simon. Coro jewellery; Saks Fifth. Dress, also at Woodward & Lothrop; The Broadway. Photographed at Alavoine & Co.



Frances Denney

can solve your most vexing

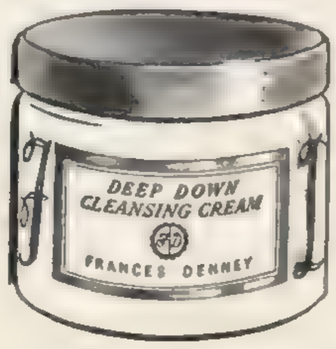
BEAUTY PROBLEM



Instant Beauty ?

Invisible Beauty Strap gives a firming, lifting feeling to the skin. In less than two minutes the treatment is complete, as this sensational liquid works against surface lines, puffiness and that tired look.

The results are phenomenal—you feel *lifted*—beautiful! For hours your skin holds the feeling of firmness. **5.00***



Half Cleansing ?

No more skin troubles because of half-cleansing! **Deep Down Cleansing Cream** foams away every trace of make-up in one clean sweep! No tiny particles left to clog the pores. Its deep down foaming action leaves the skin cleaner, softer, *clearer* than ever before! **1.50***

Shampoo Trouble ?



"Prescription" Shampoo cleans with a corrective foaming action, not old-fashioned lather and suds.

The hair fairly *squeaks*. Easy to rinse. The hair is tangle-free, with more body, 'alive,' ready to set. Everyone can use **"Prescription" Shampoo,** especially those with troubled scalp and hair that is 'burnt out' by tints, dyes, too many permanents. **2.50**

Poor Coloring ?

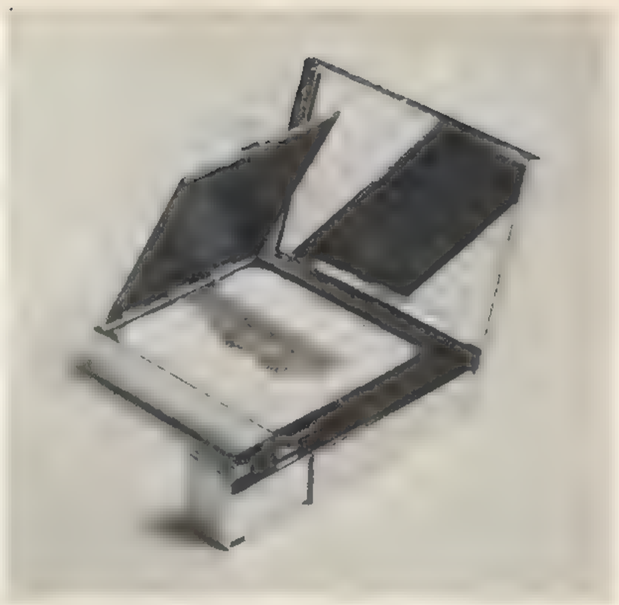


Texture Tint, half texture lotion, half foundation. A creamy liquid that stays on all day without touch-ups. Not necessary to use face powder. Smooths tiny lines instead of merely covering them. Five magnificent breath-taking shades. **5.00***

**plus tax*

Hat by Tatiana, Saks Fifth Ave.





A handsome accessory for the purse: Volupté's expertly turned gold metal vanity compact. This one, deep enough to hold a many weeks' supply of loose powder and a fluffy puff. Tucked away in the side, a lipstick case. The top (not a visible part of this picture) is engine turned with a side border of tiny parasols. From Altman's.

DISCOVERIES IN BEAUTY



A colour foil for the new range of greys, of beige, the many checks: Dorothy Gray's Sea Coral. The vivid orangey-pink lipstick, shown in a new magnum case, has a formula famous for its creamy texture and long-lasting qualities. Nail polish and rouge (rouge *will* be *used* this spring) complete the picture. All these from Lord & Taylor.



Houbigant's Chantilly, a fragrance as feminine as a lace-edged handkerchief, engaging enough to be worn with a black lace evening dress (see page 127). Shown here, the familiar Eau de Toilette, for lavish use; Liquid Skin Sachet, a new, creamy liquid to smooth on the skin, promising fragrance for many hours. Stern's.



Schiaparelli's Zut, a perfume bound to leave in its wake a spicy, warm, diverting note—*always*. The perpetuating factor: a tiny replica of the famous Schiap bottle—to reinforce the scent, whenever. Packaged together with a generous measure of its Eau de Cologne echo. Saks Fifth.

MIEHLMANN



Few are born beautiful...

All can achieve beauty

with the Elizabeth Arden Basic Ritual

This is a solemn promise from Elizabeth Arden! Keep an inner radiance...keep faith with the Elizabeth Arden Basic Ritual...and you will have beauty! Miss Arden's "essential" preparations are like no others in the world. Her beauty ritual is a secret of women who have become legends... because they seem never to age. It can be the secret of *your* beauty, too!

So startlingly effective, the Elizabeth Arden Basic Ritual

Cleanse...Ardena Cleansing Cream for dry or normal skin, 1.00 to 6.00
Ardena Fluffy Cleansing Cream for oily skin, 1.25 to 6.50
Milky Liquid Cleanser for blemished skin, 1.50, 2.00
Refresh...with Ardena Skin Lotion, 1.00 to 9.50
Smooth...Ardena Velva Cream for normal skin, 1.25 to 6.50
Ardena Orange Skin Cream for dry skin, 1.25 to 8.50
Ardena Porine Cream for oily skin, 2.00
Over 30? Use Special Salon Treatment Lotion, 2.50 to 10.00
and Special Salon Treatment Oil, 3.75, 10.00
with Ardena Perfection Cream, 3.25 to 18.00

For slight skin irritation, or chapping, use wonder-working Eight-Hour Cream, 1.25, 2.00. All prices plus tax

Elizabeth Arden

NEW YORK • LONDON • PARIS









Grayflex
T.M. REG.
footwear

EVER-WONDERFUL, EVER-WEARABLE, FOR EVERYWHERE.
THESE TWO-TONE CLASSICS ARE TYPICALLY GRAYFLEX!
$14.95 and up.

AT ALL FINE STORES OR WRITE:
GRAY BROS. SHOES, INC. 47 WEST 34 STREET, N.Y.



FOR THIS SPRING'S FIGURE

1. Two pieces with one purpose: smooth "violin" curves. The long-line nylon brassière, strapless, lace over marquisette, with power net, by Revelation, $9. Nylon girdle, power net and elasticized satin, by Mabs of Hollywood, $10. Both, Best's.
2. Cotton broadcloth and lace brassière, $3.50; high-waisted girdle of elastic with a firm back panel of rayon satin, a touch of boning, $18.50. Both by Lily of France. At Saks Fifth Avenue.
3. All-in-one of elasticized cotton and rayon batiste. The top hooks in front; at the waistline, a strap with two hooks—for quick and easy size adjustment. Made by Le Monde.











1. Nylon taffeta long-line brassière with stitching placed to round and give a gentle firmness to the bosom lines. Made by Marja.
2. Brief brassière: white foam-rubber pads covered with rayon jersey and circled by narrow white French lace. By Miriam Gates, $5. Arnold Constable.
3. Of nylon lace, elasticized rayon satin. By Surprise, $5; Abraham & Straus.
4. Strapless long-line brassière of nylon taffeta and lace with leno elastic at the back. By Hollywood-Maxwell. $9 at Franklin Simon.
5. Rayon satin brassière, deeply décolleté. By Exquisite Form. $2; Gimbels.
6. Long-line brassière of nylon taffeta with circular stitching; at each side, a little V-insert of leno elastic. By Peter Pan. $5; Woodward & Lothrop.







SKETCHES BY DE MARSAN

The Viscountess Boyle

Lady Boyle is one of London's most glamorous titled women. Her husband is the son of the eighth Earl of Shannon



Her lovely face is a bright promise of her charming inner self

Lady Boyle's sparkling, sensitive face captures your heart at first sight, because it tells such a bright, bewitching story of her vivid *real* self. Her face shows you her gay spirit, her enchanting naturalness, her ready friendliness. Wherever you go, *your* face is registering you with all who see you. Make sure it is *showing* what a *very nice person* you are!

Viscountess Boyle has exquisite skin. She gives her face simple care that can be used by everyone. "I use Pond's Cold Cream—regularly," she says.

The beauty that lives with your inner self

can touch you with a magic New Loveliness

Why is it that many women never register their best selves with others? Instead they look—and act—nondescript and prosy.

You need not stay a drab self. A power within you can create a *new* You. This power grows out of the interdependence of your Outer Self and Inner Self—the way you *look*, the way you *feel.*

It is this power that lights your face with confidence, when you feel you *look your prettiest.* But, it can cloud you with gloom, when you *don't* look your best. That's why you must be strict about those daily beauty helps that make you *look lovelier, feel at ease.*

"Outside-Inside" Face Treatment

A good daily *creaming* of your skin should *never* be skipped. This "Outside-Inside" Face Treatment with Pond's Cold Cream makes skin look like a rose, feel like silk. And, because it's *cream* cleansing, it can't be drying. Do it *always* at bedtime (for your day face cleansings, too). *This is the way:*

Hot Stimulation—a quick splash of hot water.

Cream Cleanse—swirl light, fluffy Pond's Cold Cream all over your face and throat to soften dirt and make-up, sweep them from pore openings. Tissue off.

Cream Rinse—do another Pond's creaming to rinse off last traces of dirt, leave skin immaculate. Tissue off.

Cold Stimulation—a tonic cold water splash.

This Pond's face care acts on both sides of your skin. *From the Outside*—Pond's Cold Cream cleanses and softens as you massage. *From the Inside*—every step of this treatment stimulates beauty-giving circulation.

Lady Boyle says, "This Pond's treatment leaves my face so refreshed, *thoroughly* clean."

Remember always—it is not vanity to develop the beauty of your face. Looking your best self lifts your whole life UP. It gives you new confidence that lights your face magically—brings others closer to the real Inner You.



You hear it everywhere—
"She's Engaged! She's Lovely! She uses Pond's!"

Jackets off to a

Sidney Heller *blouse!*

SIDNEY HELLER Created

Jacket on or off,
a Sidney Heller blouse
makes your suit or skirt
an important costume



Handsomely tailored white Celanese Allur-acel shirt . . . its removable navy or red crepe tab sparked with jewel-encrusted emblem . . . pearl studs. Sizes 30 to 38. About $10.





Exquisite stitching and tucking enrich this timeless washable tissue faille blouse. White, mauve pink, lime, ecru, lavender, chamois and other high fashion colors. Sizes 30 to 38. About $6.50

"Refresher" blouse of Dupont rayon shantung with tab-buttoned little boy collar. White, natural, blush pink, innocent blue. Also in white pinwale pique. Sizes 30 to 38. About $8.

Your blouse by Sidney Heller The Vital Third of your Suit!

At better stores or write

SIDNEY HELLER CO., Inc. 525 Seventh Ave., N. Y. 18

DISC JOCKEY, I

(Continued from page 114)

not, because if you listen to recorded music on the radio never will you hear the homely amateur imperfections.

Naturally no show comes through the ether unattended. There must be someone to get it on the air and one of a producer's chief attributes is the ability to tell time, clockwise, counter-clockwise, and straight across. Without the second hand the radio industry would collapse, although some of the more experienced men seem to develop a sense of smell as to when a script or a tune will run over. ABC's famous Bob Greiner has this faculty plus the ability to remember more tunes than Liberty's ever heard of. Songs for every occasion, folks, what'll you have? For my own shenanigans such knowledge is invaluable since I like the bits of talk, when possible, to *segue* naturally into the music. "What about a money song, Bob?" "Have you got an insult song?" "Here, let's have, not a torchy number, but one where the gal gives him the gate."

For this last I recommend to record fans Mercury's "Swinging Doors," sung by Roberta Quinlan. For once the girl has fibre. Instead of mooning about regardless of what he's done to her she'll love him forever, the young woman comes right out and says she's fed to the teeth, her heart is not a swinging door through which this louse may enter and exit at will and the next time he comes around he'll find a stone wall. But such stamina in popular music is hard to unearth.

A money song seemed appropriate to follow the story told in the newspapers about the woman from Yugoslavia, Mrs. Brookljackie, and her daughter who landed in this country on a Sunday with a thousand dollar bill and could get no one to cash it, suspicions that it might be counterfeit—it was not—proving too strong. There are quite a lot of money songs but we finally chose the calypso "No money," an entertaining ditty by Edmundo Ross and his orchestra.

I one day did a piece on insults quoting some of the more notable ones of history, the stage, and belles-lettres. We thought at first of going into "I Apologize" but that seemed like weakness. Bob solved the problem by a masterful choice called "Turn Your Head, Little Darlin' (I Can Still See Your Face)," which kept us nicely in the spirit of things.

Before I started my job, the ABC executives, my agent, and those experienced in the devious ways of the jockey industry said to me, "Wait and see; it'll be a whole new world. You'll meet song pluggers." Their tone, combined with a certain diabolical glint in the eye, held a mixture of threat and promise which I found a little unsettling. Now that I have met song pluggers I sort of see what they mean although no one can say they're not affable; affability is perhaps, a little pathetically, their stock in trade, since it is greatly to their advantage to prove to the companies they represent that their records are being spun more than any others.

Marjorie Sloan, the young lady who helps me organize the program, and I meet once a week with twenty or thirty song pluggers and they bring us new records or new releases of old ones and urge us to play them. They are always extremely courteous in thanking the disc jockey after he has played one and point out that it would be pleasant if the performance could be repeated soon again. If by chance they haven't heard the program and ask to have a record played and you say, "We did it this afternoon" their eyes light with a pleasure which is touching and, speaking for myself, I secretly vow I will play all they ask for until alone in my living room I listen to some of the offerings and lay them quietly aside. It is possible, of course, that I am misjudging a great bet but this is an occupational hazard one must face.

There is great kudos in having been the first to play a successful tune although proof is sometimes difficult, but the publishing houses will cater to a well-established jockey in a preferred time spot, for disc jockeying has pre-empted the position of name bands as the prime medium of exploitation. The value of the claim of a first is debatable, however, since the essence of popular music is that it shall be popular: heard, sung, and liked by the many, and this takes time. On first hearing, no song is "popular"; the appetite grows with the eating.

"We're having a drive the week of the twelfth," a song plugger will say—in the jockey business a week usually starts on Friday—"I'd be grateful if you could get it in." The drive means just what it says; that week the nation's ears are to be deluged with "If I Were a Bell" or "My Heart Cries for You" or "It Is No Secret," or whatever the publishing firm is plugging at the time. "It Is No Secret," incidentally, is what is known to the trade as a religioso, that is it mentions God and is thus considered inspirational in character. These songs to be successful must have both piety and swing, a combination they achieve more often than one would think likely.

It is extraordinary the number of friends one seems to acquire. Inevitably one receives a percentage of crank mail, but it is very small. Most of the letters are friendly, complimentary, and a little touching for there are many lonely people and a program that entertains them whiles away a tedious time.

Disc jockeying, I should say, is a business that has more than its share of whackiness but it is in the entertainment field and is itself entertaining, a condition which sharply differentiates it from television.

Most television is, theoretically, entertainment yet for all its ubiquity and boundless potentialities it is a strain on the practitioner. Even an informal ad lib program such as "Fashion Magic," the one on which I am best qualified to speak, requires

(Continued on page 171)



PORTRAIT BY PAUL CLEMENS

"... and I think Avon lipsticks are sensational!
Sincerely, Claudette Colbert"



Welcomed into Miss Colbert's home, her Avon Representative, Mrs. Nelle Ginthner, helps Miss Colbert make her selection of Avon cosmetics.

"Those creamy Avon lipsticks have such luscious colors," enthuses lovely Hollywood star Claudette Colbert, "and their *lasting* ability is amazing. Any discriminating woman would be proud of the smart case, too."

You, too, may purchase Avon cosmetics and toiletries —all of superb quality yet moderately priced—at your own home through your local Avon Representative.

... Welcome her when she calls!



Avon COSMETICS

IN RADIO CITY, NEW YORK

©

Old Gold

Naturalizer Funsters bring "Old Gold" to you first! A fresh new color—like gold jewelry—that accents every shade you wear. Wonderful pliant "Domoc" leather. Sophisticated styles. And a matching handbag . . . with that same gleaming golden lustre. Naturalizer Division, Brown Shoe Company, St. Louis.

9.95 and 10.95

Higher Denver West

DUDE

FLAT

DEE

WHIRL

Naturalizer®
FUNSTERS

A Product of
Brown Shoe Company

See Naturalizer's exclusive

Old Gold

Funsters at these fine stores

ATLANTA
Rich's
BALTIMORE
The Hub
Hecht Brothers
BOSTON
R. H. White Co.
Arlace Shoe Salon
BUFFALO
Flint & Kent
CHICAGO
O'Connor & Goldberg
CINCINNATI
H & S Pogue Co.
CLEVELAND
Halle Brothers
Chisholm Boot Shops
COLUMBUS
The Fashion
Morehouse-Martens
DALLAS
Volk Brothers
DENVER
The May Company
DETROIT
J. L. Hudson Company
HOUSTON
Sakowitz Brothers
Meyer Bros. Whitehouse Stores
INDIANAPOLIS
H. P. Wasson Company
KANSAS CITY
Macy's
LOS ANGELES
Broadway Dept. Store
Innes Shoe Co.
LOUISVILLE
Besten Langen
Kaufman Strauss
MEMPHIS
Lowenstein's
MILWAUKEE
The Boston Store
Caspari & Virmond
MINNEAPOLIS
John W. Thomas Company
NEWARK
Bamberger's
NEW ORLEANS
Maison Blanche
NEW YORK
R. H. Macy Company
OAKLAND
Charles Kushins
PHILADELPHIA
Lit Brothers
PITTSBURGH
Joseph Horne Company
C. A. Verner Company
PORTLAND
Knight Shoe Company
Nordstrom's
ROCHESTER
McCurdy & Company
ST. LOUIS
Sonnenfeld's
SAN ANTONIO
Wolff & Marx
SAN FRANCISCO
Sommer & Kaufman
SEATTLE
Rhodes of Seattle
WASHINGTON
S. Kann Company



DISC JOCKEY, I

(Continued from page 168)

an unexpected amount of advance preparation and a relatively intense rehearsal period.

Plays on television are a real ordeal, for, not only is the rehearsal period too tight so that by the time you come to broadcast you are keyed up and already exhausted, but physically, the performance, itself, is a rat race. There is mad rushing around behind sets to change costumes and be at a certain place on cue coupled with tenseness as to whether you will remember your lines. This is more vital on television than in the theatre; for in television there is no solicitous stage manager in the wings to throw you the words should your mind suddenly go blank, and it is considered the kiss of death for one performer to help out another even supposing the poor devil could extricate himself from his own dilemma long enough to remember his companion's part. The fear is that the microphone will pick up the prompt and the shame be broadcast to the nation.

Also, a performance on television is both the opening night and a dead end. The time period is condensed, but you put as much energy into the preparation of one TV performance as you put into weeks of rehearsal for a stage play which may run a year. On television there is no tomorrow. If it was excellent, it will never be seen again; if it was good, the kind of thing which would mellow with playing, it is stillborn; if it was bad that is disaster for there is no margin for error. In that medium the postman never rings twice. No wonder it is a strain. Added to which is the dismal knowledge that one is probably not looking one's best as the lighting is still in the experimental stage.

The pitfalls of an ad lib program may not be so aggravated but in a modest way they too are horrible for one can never guarantee that the non-professional guests will not freeze tight as a Maine winter from an attack of nerves or utter some dreadful phrase inimical to the sponsor, the network, the agency, or all three.

There is also the wild distraction of a television studio of which the audience is blissfully unaware. The movement which goes on in front of a performer when he is trying to concentrate is one of the really tough problems of the business: the cameras move back and forth, in, out and crabwise with the camera men talking, and frequently full pitch, into their mouthpieces which connect with the control room; there are the boys who switch the cables out of the way; there are the boys on the microphone boom and the prop men who must move furniture so it will not impede the cameraman's shot; and there is the floor manager with his "cans"—head phones—to give the actors cues to enter, exit, speed up, slow down, and cut. It is all as tranquil as Grand Central Station the day the children depart for summer camp. And there is that other great bugaboo—and this one is shared by TV and radio alike—Time, the relentless instant when one must be off the air.

Then why in heaven's name do we do it? Is the money so wonderful? In television wonderful money is the exception, the salaries are still a far, far cry from Hollywood or the weekly pay check of Jack Benny, but I suppose the answer is we do it because it is a living, it is a challenge, and there is the fatal appeal to which no extrovert is immune—thousands of people can see you. You are someone. You are a recognized personality. With all its drawbacks, television must rank with the glamour mediums and its future no man foresees. If you are in the entertainment world, like it or not, you are disturbed if you don't do *some* television work. It may be wise to turn it down, but at least, oh Lord, let them ask me. After all, coal miners mine, don't they? Well, performers perform and in the newest medium the grass grows ever greenest. To be a disc jockey is to have the fun; to be on television is to have the excitement.

EDITOR'S NOTE: *Ilka Chase's television show, "Fashion Magic," Monday and Friday from 3:30* P.M. *to 4* P.M., *CBS; her disc jockey program, Monday, Wednesday, and Friday over WJZ from 2 to 2:30* P.M.

AMERICAN DESIGNS

The following is a list of stores throughout the country where the dresses, designed by Martini, and made of French laces, shown on pages 126 and 127 may be found.

Allentown, Pennsylvania ..... A. J. Holman
Amarillo, Texas ..... Blackburn's
Ann Arbor, Michigan ..... Goodyear's
Boston, Massachusetts ..... Jays
Chattanooga, Tennessee ..... Pickett's
Cleveland, Ohio ..... Halle Bros.
Columbia, South Carolina ..... Mary Lowe
Detroit, Michigan ..... B. Siegel
Evanston, Illinois ..... Ruth McCulloch
Grand Rapids, Michigan ..... Yager's
Indianapolis, Indiana ..... Wm. H. Block
Hot Springs, Arkansas ..... Eleanor Harris
Huntington, West Virginia ..... Hal Lewis
Louisville, Kentucky ..... H. P. Selman
Los Angeles, California ..... J. W. Robinson
Madison, Wisconsin ..... Harry S. Manchester
Memphis, Tennessee ..... Levy's
Milwaukee, Wisconsin ..... Lou Fritzel
Minneapolis, Minnesota ..... Harold's
Montgomery, Alabama ..... John Danziger
Nashville, Tennessee ..... Rich, Schwartz & Joseph
New York, New York ..... Altman
New Rochelle, New York ..... Rosalie Sportswear
Philadelphia, Pennsylvania ..... Gimbels
Pittsburgh, Pennsylvania ..... Gimbels
San Francisco, California ..... City of Paris
Savannah, Georgia ..... Fine's
Springfield, Massachusetts ..... Josephine Smith
Steubenville, Ohio ..... Hal Lewis
Tyler, Texas ..... Klein's
Washington, Pennsylvania ..... Hal Lewis
Wheeling, West Virginia ..... Hal Lewis

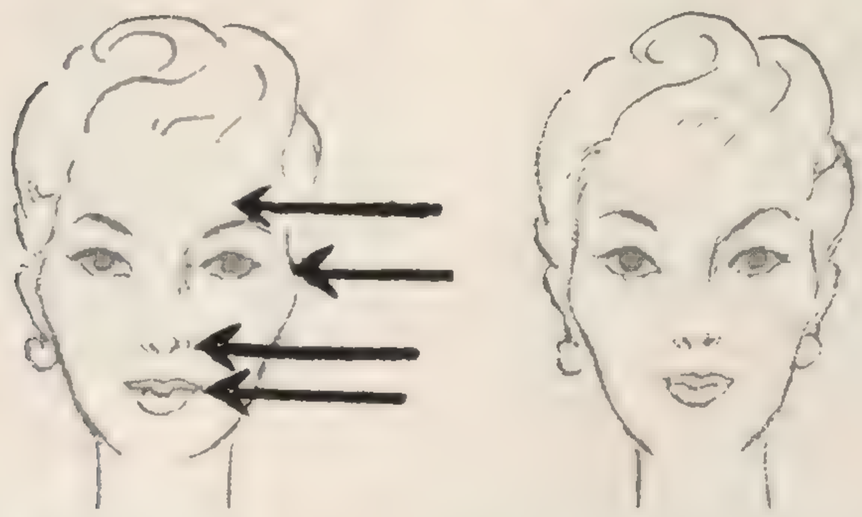


miss America
EXCLUSIVES

MISS AMERICA EXCLUSIVES
can be found only at the following stores

SAKS FIFTH AVENUE . . . New York, Chicago, Beverly Hills, Detroit, Pittsburgh
Calif., Hollywood . . . . HARRY COOPER, INC.
Calif., Long Beach . . . . . PARISIENNE
Calif., Oakland . . . . . THE GRAY SHOP, INC.
Colo., Denver . . . . . MONTALDO'S
Conn., Stamford . . . . . THE FRENCH SHOP
D. C., Washington . . . . . SELMA'S
Del., Wilmington . . . . BIRD-SPEAKMAN, INC.
Florida, Daytona Beach . . . . . SUSSMAN'S
Florida, Miami . . . . . BURDINE'S
Ga., Atlanta . . . . . LEON FROHSIN
Ill., Evanston . . . . RUTH McCULLOCH SHOP
Ind., Gary . . . . . HUDSON'S
Ind., Michigan City . . THE SPAULDING SHOP
Ind., Terre Haute . . . . . DAVID'S
Kans., Independence . . . . . MONTALDO'S
Kans., Wichita . . . . . GOLDIES
La., Shreveport . . . . . NAOMI CROCKETT
Md., Baltimore . . . . . MAISON ANNETTE
Mass., Boston . . . . . FREDLEYS
Mass., Lynn . . . . . KURZMAN'S
Mass., New Bedford . THE CALIFORNIA SHOP
Mich., Grand Rapids . . . . . STRAUSS SHOP
Miss., Meridian . . THE LIBERTY SHOPS, INC.
Mo., Clayton . . . . . ELSA BRADY
Mo., St. Joseph . . . . . EINBENDER'S
Mo., St. Louis . . . . . MONTALDO'S
Nebraska, Omaha . . . . . J. L. BRANDEIS
N. J., Atlantic City . . . . . DEIN'S
N. J., East Orange . . . . . DOOP'S
N. J., Newark . . . . . HAHNE & CO.
N. J., Plainfield . . . . . LA VERE'S
N. J., Trenton . . ALICE ELIZABETH SHOPPE
N. Y., Rochester . . . . . B. FORMAN CO.
N. C., Asheville . . . . . JEAN WEST
N. C., Charlotte . . . . . MONTALDO'S
N. C., Greensboro . . . . . MONTALDO'S
N. C., Winston-Salem . . . . . MONTALDO'S
Ohio, Cleveland . . . . . MELVINE C. MILLER
Ohio, Columbus . . . . . MONTALDO'S
Ohio, Dayton . . . . LENORE ZAPOLEON, INC.
Okla., Bartlesville . . . . . MONTALDO'S
Okla., Tulsa . . . . . SADYE'S
Penna., Hazleton . . . . . CATHERINE'S
Penna., Pottsville . . . . . SKELLY'S
Penna., Reading . . . . . SOLO'S
Penna., Wilkes-Barre . . . . . HOLLYWOOD
S. C., Greenville . . . . . JEAN WEST
Tenn., Chattanooga . . . . . PICKETTS
Tenn., Knoxville . . . . . STERLING HOUSE
Texas, Ft. Worth . . . . . R. E. COX & CO.
Texas, Houston . . . . . LEVY BROTHERS
Texas, Marlin . . . R. E. COX DRY GOODS CO.
Texas, Stephenville . . . . . R. E. COX DRY GOODS CO.
Texas, Waco . . . . R. E. COX DRY GOODS CO.
Texas, Wichita Falls . . . . . THE PARISIAN
Va., Richmond . . . . . MONTALDO'S
Va., Roanoke . . . . . B. FORMAN
Wis., Milwaukee . . . LOUIS M. FRITZEL, INC. on Milwaukee Street

HERE'S HOW ENDOCREME CAN CHECK AGEING SKIN



When advancing years bring a roughening of the skin, lines in forehead, under eyes and around nose and mouth, ENDOCREME, the *first, successful* hormone cream, used regularly in actual scientific tests, has brought results for 7 out of 10 women.

ENDOCREME submits, not mere claims, but scientific proof

Does your mirror reveal fading skin loveliness in face and throat —lines and other telltale signs of passing years? If so, try ENDOCREME, the *first successful* hormone cream.

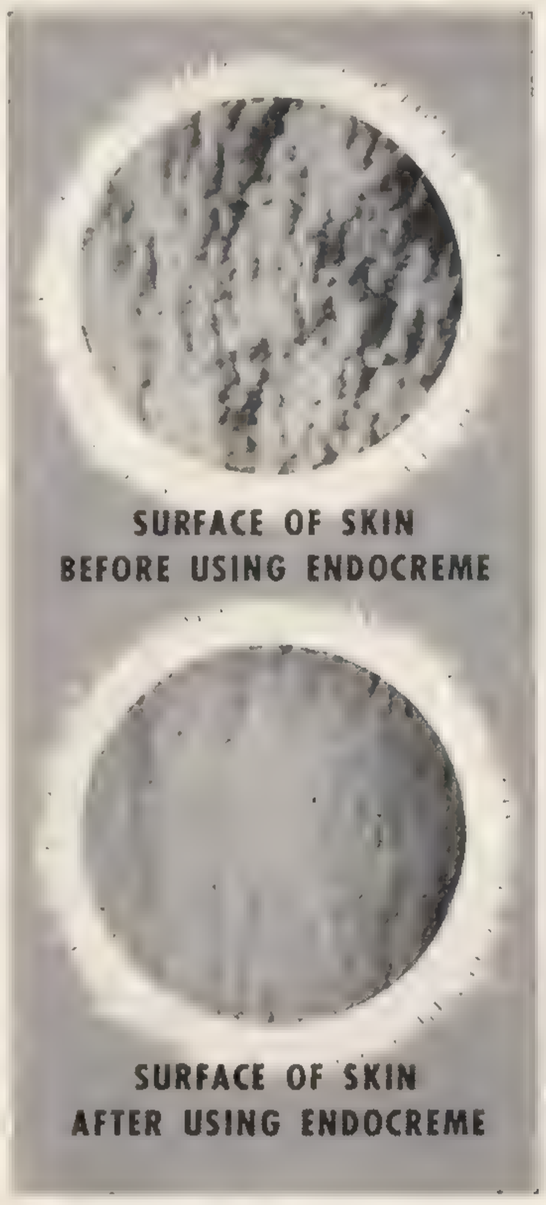
Ever since 1937 thousands of women have been happily using ENDOCREME daily. They have found that it actually helps them gain firmer, smoother, younger-looking skin.

HOW ENDOCREME WORKS

ENDOCREME, and *only* ENDOCREME contains *Activol* which, absorbed by the skin, helps to restore the normal growth of ageing cells and tissue. That is the secret of ENDOCREME's effectiveness in checking ageing skin.

Start using ENDOCREME today —see what it does for *your* skin in only a few weeks.

Says one user:—"*I am 44 years old and most people think I am around 34 or 35.*" Many thousands of such enthusiastic letters are in our files.



These greatly magnified, unretouched photographs show the actual improvement on the same skin area of the same woman after using ENDOCREME *for only six weeks.*



30-day supply only $3.50 plus tax at Dept. Stores and Selected Drug Stores. Ask about the free jar plan.



NIGHTDRESSES, SIZES TO 50

Size wanted: 32 to 50? It's on these pages, in a nightdress designed to be pretty along flowing, easy lines. The fabrics, all soft, pretty and practical. The prices, pleasantly moderate—from $9 to $15.

Above: Peignoir nightdress (a wonderful cut for a full figure), with lace to mark the prettiness of the little collar, the yoke, the puff sleeves. Of blue Bur-Mil rayon crêpe. In sizes 40 to 50, $11. This and all three of the nightdresses opposite, by Leonora, at Lane Bryant.



Above: Surplice-bodice nightdress of pink nylon tricot, the gentle top and hem defined by lace, the waistline by a tie. In sizes 32 to 50. $15.



Above: Bolero-bodice nightdress of blue nylon tricot, with nylon ruching border to make a point of the bodice shape. Sizes 32 to 50, $13.



Above: Scoop-neckline nightdress, blue Bur-Mil multi-filament rayon crêpe with lace appliqué, lace in lieu of sleeves. In sizes 40 to 50. $9.

SKETCHES BY DE MARSAN



BELOW EYE LEVEL

. . . a *Foundette*®
casts young curves in the mold of fashion

The small-waisted, pared-down look stems from a smoothing, slimming start with a Munsingwear Foundette. Easy, too, with this nylon tissue net, with firming front panel of rayon elastic. Buy it . . . see how it brings rebellious curves into line for that well-put-together look. Small, medium, large. White only. Girdle **$5.95.** Pantie Girdle **$6.95**

when you think of your figure

think of Foundettes by Munsingwear®

corset departments of fine stores everywhere



Versatile ! in cocktails, tall drinks or straight !

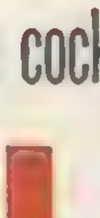
Dubonnet

Serve versatile Dubonnet for pre-dining enjoyment...or as a gracious compliment to fine food! Dubonnet...the only drink of its kind in the world! Dubonnet Aperitif Wine...

Product of U. S. A., © 1951, Dubonnet Corp., Philadelphia, Pa.



Dubonnet COCKTAIL
one-half Dubonnet
one-half gin
stir with ice, strain
add twist of lemon peel



Dubonnet STRAIGHT
serve well chilled,
add twist of lemon
peel; no ice



Dubonnet "ON THE ROCKS"
place 2 ice cubes in
old fashioned glass, fill
with Dubonnet. Twist
of lemon peel may be added.



Dubonnet and soda
jigger of Dubonnet
juice of half a lemon
add ice cubes
fill with soda and stir

ALPHABET OF FASHION

THE third edition of our Alphabet of Fashion (the first appeared in February 1 Vogue, the second in March 1): a little dictionary of some of the names and terms you will find in this issue and issues to come.

A—Albouy (Al-boo-ee). Famous French milliner, a man, Gérard Albouy, who opened his Paris salon just before World War II. See one of his new flowered hats, page 120.

Aywon. *Long* for A-1, New York ready-to-wear manufacturer of dresses in sizes 10 to 20. See page 158 for an idea of an Aywon design.

B—Bur-Mil. Short for the Burlington Mills of North Carolina, weavers of rayon, Orlon, nylon, Galey & Lord cotton. Bur-Mil nylons are on page 146, rayons on page 172.

C—Criterion. In Webster, "a standard of judging"; in fashion, a house that designs very good, moderate-priced belts. See page 153.

D—Documentary print. A fabric design drawn from some specific historical symbol or pattern—like the Parthenon frieze, or a map, or any of the Bates prints, page 150.

E—Echo. Not the goddess who pined for her lover until all that was left was her voice, nor the echo that's a reflection of sound waves, but for our purposes, a manufacturer of scarfs best known for beautiful silks. See page 149.

F—Fichu (fee-shoo or fish-oo). A word of uncertain origin meaning *négligé* or careless. First used to describe an un-stiff collar. Now: drapery across the shoulders of a dress. See page 127.

G—Glitter-eye make-up. Something new in the world of illusion and beauty: an evening eye-shadow designed by Elizabeth Arden, of silver or gold, to smooth on over your regular shadow for a faint (and fascinating) iridescence. See page 141.

H—Houbigant. The name of the great French perfume house is pronounced oo-bee-gon, with the "t" silent. Houbigant celebrated its 175th anniversary last year, has the names of Marie Antoinette and Napoleon on its records of customers. See page 126.

I—Iridescent. Takes its name from Iris, the goddess of the rainbow, means "having a rainbow-like play of colours." Iridescent fabrics, such as changeable taffeta, are obtained by having one colour for the warp yarn, another for the woof.

J—Jordan Marsh. This fine retail store in Boston was founded 100 years ago by Eben Jordan, one of the pioneers in American retailing, among the first to send buyers to European markets.

L—Leno. A type of weave, obtained by intertwining paired warp yarns before running the filling yarns between them. This gives strength to the fabric, prevents slippage. Leno is often used in elasticized fabrics; see page 166.

M—Martini. In the fashion world (up to five o'clock at least), not a magic mixture of gin and vermouth, but a fine ready-to-wear dress house in New York. See page 126.

Miss America. To many, the young lady who wears a crown at Atlantic City each year; to us, a New York manufacturer of dresses the young lady, and her sisters all over the country, may be wearing. There is one on page 112.

N—Norfolk jacket. Originally a loose, single-breasted man's jacket, box-pleated and belted. A sleeveless translation for women appears on page 157 of this issue.

O—Orcel. Gilbert Orcel is one of the young greats in French hat-designing, famous for his flattering, wearable hats. See page 120. Copies of Orcel hats by Germaine Montabert are on hand in shops here.

P—Poplin. Sturdy fabric with a fine rib. Can be silk, cotton, rayon, wool, or a mixture of these fibres. See cotton poplin dress, page 105.

Q—Queen Make. A New York fashion house that makes daytime dresses in women's and misses' sizes and half-sizes (a 12½, for example, is cut in the same proportions as a 36 only for a shorter figure). One of Queen Make's newest dresses is on page 158.

R—Rebozo. The Spanish or Mexican version of the stole, usually very long and wide and windable. The rebozo has come strong into fashion this year as a pretty way to cover bare arms or shoulders on summer nights. See the Palm Beach Fashions in March 15 Vogue, or page 86 of this issue.

S—Shalamar. A garden in India which inspired the lyric "Pale hands I loved beside the Shalamar," which inspired the name of a fine New York glove house (see the Shalimar gloves on page 149), and an exotic perfume by Guerlain.

T—Taffeta, a weave, not a material. Comes from the Persian word *taftan,* meaning to twist. Taffeta is made of tightly twisted fibres of silk, rayon, or nylon, or combinations of these. Taffeta Shantung (see page 119) is simply Shantung with the thin, crisp texture of taffeta.

U—See Y.

V—Viscose. A chemical solution used in the making of rayon fibre. Avisco (see page 158) is the American Viscose Corporation's name for rayon made by the viscose process.

W—Worsted. A confusing term in fashion, it can refer either to worsted yarn, a smooth-surfaced, long-staple, evenly-combed wool, or to worsted fabric made from this yarn. It gets its name from the town of Worstead, England, a weaving community, named, so the story goes, by William the Conqueror, who "worsted" the British in 1066.

X—Vogue's Diet X, a ten-day guide to a prettier figure, still on hand in pamphlet form. (Send 10c to Diet X, Vogue, 420 Lexington Ave., New York 17, N. Y.)

Y—Yu, usually preceded by Chen, nail lacquer in beautiful colours. See Cover, and cover caption, page 93, for Chen-Yu's newest.

Z— (This almost stumped us) **Zephyr.** Not a light spring wind, in fashion, but a term used to describe a very light, soft fabric, as: zephyr wool, zephyr gingham.

FLYING MY WAY

(Continued from page 115)

straight and level keeps one warmer.

After forty minutes here's Delaware Bay. We mean to cross it, gas up on the other side, but can we make it? I look at the gas gauge. It no longer divides at a jaunty angle the horizon on our nose. It has hit bottom; but we both know we can fly twenty minutes longer. That ought to do it, if the wind doesn't shift or isn't the same wind when we're half-way across or if, or if. There isn't anything you can do at such a time but fly as straight and level as you can, not to use an extra drop of gas. And here we are, safely across. With five minutes of gas left we start looking for a gas station; it must be near a possible landing and beach to pull up on. It's in this order that we decide: 1. Gas (we don't expect high octane airplane gas, just marine white or automobile). 2. Quiet water. 3. Path or road to nearby gas pump. I spot the gas pump. "X" spots a tiny inland bay near three shacks and both of us spot a rotting pier, not too high for our wing; and low tide, not rocks. I cut the throttle, circle down, land gently into the wind on the quiet water.

Airborne, again I level off at one thousand feet and attempt to adjust the trim-tabs; the cold water of the bay has frozen the gadget. It will soon thaw out. I share another chocolate bar, sit on my hands, think of Florida sunshine. We feel a sudden single bump like somebody's slip stream, "X" looks around. "The Mason and Dixon Line," I holler; and I wonder how high up a state line reaches, "That's for the courts to decide," I say to myself, relaxing, "this is my vacation."

With only twenty minutes of gas again we are over Norfolk harbour. A dozen grey battleships, a Navy airport, the sun about to set and no place to come in. We circle around peering through the twilight. Nothing. We have no right to bring our little civilian plane into a Navy airport but we circle the huge ramp, appealingly (I hope), our only salvo a dip of wings. "The deuce with the Navy," I holler into "X's" ear, "let's try it." What else? "X" brings the plane down on choppy water, taxies up to the enormous ramp, advances the throttle to climb it (wham), and we're in the Navy now. Two gobs appear single-foot, looking a little frightened, "Yes, sir!" For an hour we are politely but coldly received, questioned, advised by Navy personnel, each not knowing what his own hierarchy would do under such an extraordinary circumstance. Gasoline? How in the world could the Navy sell two private pilots eleven or even two gallons of gas? Finally an order comes through from somewhere. "An emergency, sir?" "Why yes," said "X." "Come this way." But it would be an hour's paper work before we could get enough gas to take us to a destination we must swear to reach. Gently we are shown out; the gobs untie us, prop our plane. "Sorry, sir." "Thanks so much."

Next morning, a beautiful day, we get an early start. Today is Dismal Swamp day. Southwest out of Norfolk and there she is. At first it looks like any other wooded terrain, but then I see, like menacing eyes, the glint of black water between the thickly growing cypress. We are cruising at three thousand feet which enables us (the visibility is good) to see fifty miles, but there is nothing but swamp for three hundred and sixty degrees.

No pilot comes down in these swamps and survives. His silence is his epitaph, and with him, it is said, his plane disappears. No bit of fabric has ever been found, no earphones, no identification bracelet. We have at least two hours of it. It doesn't matter which kind of a plane you are flying, seaplane, or land, you can't come down, so speak affectionately to your engine and relax. This is the essence of your vacation: no telephone, no cook, no head colds, no dinner parties, no shopping, no letters, no bills. *You can't be reached.* You're out. "Your right wing is down." I concentrate on flying straight and level: it's bumpy and the needles waver, the compass swings back and forth but I keep my heading, regain two hundred feet of altitude I have carelessly lost, and I feel good.

Next stop Georgetown, South Carolina, where we gas up in the river, have a little trouble with a mighty current, logs, and crates, too, but coloured men and boys from now on always working or loafing about the waterfront will gladly, even proudly, give us a hand, hold our wing, pull our tail around, throw us a rope, carry a can of gas and a funnel. They giggle and kid each other. "Wanna go up, Sam?" "Oh no, you can fly better'n me." In two hours with luck we will be in Charleston. "Up water rudder." I advance the throttle all the way, hope I won't hit anything floating up the river, pull the stick back hard until I am on the step when I lower the nose keeping just enough back pressure to keep us skimming along the top, and let my baby fly herself off. The only instruments I can see on either side of "X" are the R.P.M. (fortunately), and the oil gauge; he eclipses the speed indicator, the compass, the altimeter. That's all right for take-off (don't quote me); I think I can tell by now when I have flying speed to lift the thing off when she doesn't fly off herself, but straight and level I have to do my Javanese neck exercises. There should be transparent flight instructors, by the way, or something with a hole in its back.

A SHRIMP-SIZED BEACH

Charleston on our nose; divided by the gasoline gauge, but only by an inch of it; the rest is in the almost empty tank. There's the airport, not a seaplane base, but it is next to the river, they will bring us gas; tie us down for the night. But "X" is at the controls and wants to look around for something better. About five miles west of the city we spot a tiny beach, obviously private; a white house overlooks it. We're

(Continued on page 176)



NEWS! the fashion...

the fabric...the snow white frosting... a raincoat that turns to sunny days with bell sleeves worn down or smartly pushed up. The Birdseye cotton piqué collar and cuffs are detachable for easy laundering. Celanese* rayon ottoman, Cravenette*-treated. Fully lined. Navy, green, black. Sizes 8 to 18. $35.00.

B. Altman & Co., New York, New York
The J. L. Hudson Co., Detroit, Michigan
L. S. Ayres & Co., Indianapolis, Indiana
L. Bamberger & Co., Newark, New Jersey
Kaufmann Dept. Stores, Inc., Pitts., Pa.
Sibley, Lindsay & Curr, Rochester, N. Y.
Woodward & Lothrop, Washington, D. C.
Braunstein's, Wilmington, Delaware

*REG. U. S. PAT. OFF.

(CLIP THIS COUPON) mail to store nearest you or to Sherman Bros., 205 West 39th Street, New York 18, N. Y.
Please send me the Sherbrooke raincoat as advertised in April Vogue at $35.00. Enclosed is check ☐ or money order ☐ for coat, $35.00.

Sherbrooke raincoat	size	1st color choice	2nd color choice	quantity

Name.....
Address.....
City.....Zone.....State.....
Include amount for city and state tax if you live in taxable area.



FLYING MY WAY

(Continued from page 175)

dragging the area at one thousand feet, obeying the rules, anxious though we are to see detail, to know just what we're landing on. As "X" says, "Where we come down has got to be it." We haven't gas for a take-off, or daylight, either.

So here we are with a doubtful choice: we haven't discussed it but I know "X," a seasoned pilot, prefers the river and airport while I have a hunch the airport won't respond (I didn't see a soul there) and the little beach would be fun. I'm not a bit afraid of not being received with open arms while "X" is worried about being a nuisance and getting reported. "X," who hasn't ever asked my advice on anything before turns and calls out, "Which will it be?" We are right over the little beach that looks no bigger than a shrimp and I point vigorously down and yell, "Right here!" That settles it. "X" heads for the river and the airport. I have learned control so I don't sock him over the head. We circle the airport, come down, and look it over, dip our wings, race our engine, but there is no one, no one gives a damn. Airports have a way of withdrawing into themselves when you need them. They can play possum better than a possum. "X" heads back. (Some sort of small miracle is being performed inside the tank, I wish I were in there to see.) In less than a minute "X" cuts the throttle, "I gotta come down," he says. "It's perfect," I say. The door of the house has already opened and I whisper, "Bet you we get a mint julep!" "Bet you we don't." I forgot all about the julep when I was asked first thing if I didn't want to go upstairs and wash.

FLYING, AN EDUCATION TO THE SENSES

Fog keeps us from getting an early start next morning but we take the time to return after take-off and dip our wings to our hostess. We decide to cut across from Jacksonville to the West Coast, for no particular reason other than that we are safely on the East Coast. I have loved the shore line, the big fish that didn't know how clearly we could see them, the schools of moderate-sized fish looking like a lot of silver teaspoons in a blue velvet case. But now we leave all this, turn inland; and for the first time fly by compass; the swamps are burning, and with little wind the smoke hangs heavy over the whole state, spoiling our visibility, tarnishing the air. The fragrance is strong as of peat burning; it doesn't smell like wood or leaves, it is a strange wet smell that sticks in the throat. It is surprising how high up a city or wood or river identifies itself by its scent in the air. At three thousand feet Chicago smells like Chicago, New York like New York, the Mississippi can't be missed. And the general odour breaks up into smaller ones as you come down a bit. There's a coffee factory near Wall Street flying north along the East River and a candy factory that uses peanuts and chocolate just before you cross the bridge on the outer drive coming from the south in Chicago.

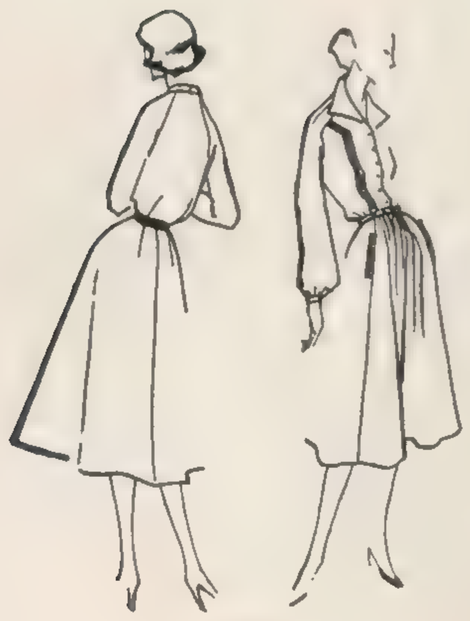
There isn't much you miss in flying; it's an education to your senses. It teaches you precision in all things, sharpens you up. What's that noise? What do I smell? Look at that funny little stringy white cloud against that deep dark mass. Not, isn't it cute, cute as it is, but what does it mean? That still shadow reflecting the sky on the east shore of that little island while the waves break on the west shore, that's pretty, but it means something very important, too: you've got a head wind which means you had better come down and get some gas considering you thought you still had the tail wind you had an hour ago and your next landing place is an hour and a half away counting on that twenty-mile tail wind you thought you had. Thanks, little shadow.

We don't have any trouble crossing Florida. We are hardly ever out of sight of some kind of water. There are over thirty thousand lakes in Florida. We have decided to come down for the night on Anna Maria Isle in the Gulf of Mexico and have a swim next morning. The Gulf seems even bluer than the Atlantic, from pale yellow green, to viridian, to deep cobalt, deepest ultramarine. I anticipate a change of element: how delicious, how sensuous it will be to press down, and into, that gently resisting sea; to feel it close around me like another skin fondling my own, a second upper-epidermis. What kind of a bird-fish am I that I am happy and safe in both elements, air and water? And shall I some day know the joys of fire? Breathe its perfume? With a moist skin safely feel its caress? Leave it and return to it when I choose? "Tomorrow if there is enough oxygen I shall walk in the flame?" As today I say, "Tomorrow with good ceiling, visibility, I shall fly." Today I am an amphibious female mammal, tomorrow with quick pulse shall I know heat and light, be kindled, and glow with suspended violence? I am an adolescent meteor. I am a first principle, an essential part, but, in case you think I am getting conceited, just an ingredient and hungry, "I smell shrimp," I yell at "X." "Ten minutes," he sings out. This is completeness, finality.

I flew my little single-engine sixty-five horsepower seaplane to Florida and back—in a week. The trip cost me one hundred and fifty dollars. That includes everything, besides the things that can't be bought. I used one hundred and ten gallons of gas at thirty-two cents and two quarts of oil. (6859H gets twenty miles on a gallon.) I wasn't trying to save money or it could be done for quite a bit less. Flying isn't expensive. It's what you want that you can afford: even a private strip would cost you no more than a tennis court, less than a swimming pool; your plane costs one half of your car and will take you twenty miles on a gallon; I flew from Chicago to Phoenix on one quart of oil, and as I have pointed out, all along our way we flew not alone on gas and oil, but the milk of human kindness sustained us as well, kept us flying.

VOGUE PATTERNS

(Other views and sizes of patterns shown on pages 148-149)



617

Left: Long-sleeved shirtwaist dress. No. 617. Sizes 12 to 20 (30 to 38). For size 16 (34): 4⅜ yards of 39" fabric or 3¾ yards of 45" fabric. Price, $2.

Right: Short-sleeved shirtwaist dress. No. S-4203. Sizes 12 to 20 (30 to 38). For size 16 (34): 5⅛ yds. of 39" fabric or 4⅝ yards of 45" fabric. Price, $1.



S-4203

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Despina is a six-year-old war orphan. Her father contracted tuberculosis in the Greek Army. He was released and sent back to his village and family. There, the disease was communicated to the mother, while she was nursing her husband. They both died this past winter. The child writes this in a letter to her American Foster Parents.

"You are my only hope in life, as I am a complete orphan. I live with my Granny, who is very old, and my little sister. When our mother and father died last winter, Granny burned the mattresses and the covers they had on their beds. And now we sleep on the very hard boards . . . and our bones ache."

This child is but one of thousands needing help. Many have been maimed and disfigured by war. Funds are needed for plastic surgery, artificial eyes and prosthetic limbs.

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The Plan is helping children of fourteen different nationalities—in Greece, France, Belgium, Italy, Holland and England. By aiding these children you are working for the greatest aim of all—for peace.

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EDNA BLUE, *International Chairman*

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NYLON TRICOT SLIPS; IN NEW DETAIL

Above: The deeply-cut bodice and hem, permanently, prettily pleated, and banded with inset lace. The slip, of white nylon tricot, by Mary Barron, $10; from Oppenheim Collins.

Below: Netted, a beauty, in pink nylon tricot; the margins of net, threaded with silver metallic embroidery. By Vendome, $11; Lord & Taylor.





Above: The bodice, a frieze of permanent pleats and bands of lace; a mention of lace at the hem. White nylon tricot, by Rogers, $7; Stern's.

Right: The straps, the seams, a tracery of lace; white nylon tricot slip by Rogers, $9; Macy's.



Below: The bodice set with a pane of sheer nylon, embroidered with rows of flowers. The slip, in white nylon tricot, by Colura, $9; Saks Fifth.



SKETCHES
BY DE MARSAN

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EASTER SERVICES AT ST. PETER'S

BY DOROTHY DRAPER

THE service in St. Peter's was to be at ten o'clock, so the tickets read, so at eight we left the house in our American station wagon to go to the church. I wore a black suit and a black straw hat with a veil, for I thought that we would probably be far back in the church on account of my not being a Catholic. However, when we got to St. Peter's we found that our tickets were for the tribune, where the royalty and diplomats sit.

The man who took the tickets said that hats were not allowed and that I must wear a veil. I was desperate, as I did not want to go back home and lose that time and possibly lose our good seats, so I took off my sailor hat, ripped my veil off, and tied it under my chin, looking rather, I fear, like a Bulgarian refugee. Our seats were excellent, and I did not even notice that they had no backs, though I sat there for over four hours.

Bit by bit, the great church, which holds 80,000, began to fill up. Many of the women looked very beautiful, in long black dresses with lace mantillas and jewels; there were many diplomats wearing orders and medals and blue ribbons and red ribbons across their coats. In our special part of the church there were a number of prelates with long black tunics and brilliant magenta taffeta capes hanging to the floor. But, all in all, the people in the tribune who were the special guests were all in black—no colour at all—*but*, what colour otherwise!

How can I describe it? The great church with its brilliant gold ceiling and mosaics glittering, and hung with light crimson brocade. Every few feet were the Swiss Guards with the same costumes (red and orange striped full knickers, steel breast plates, and helmets with red feathers) which Michelangelo designed in the sixteenth century. The whole church was full of light and a kind of solemn gaiety.

Around nine-thirty, eight hundred tiny hanging candelabra (which used to be real candles and are now electric), reaching right up to the roof in one enchanting tier after another, began to light up. A growing feeling of expectancy began to make itself felt—by this time the church was nearly filled.

At ten o'clock, the most beautiful music began to be heard and then like a great burst came the shouts and the clapping of the people as the Pope came into the church (we still could not see him). First came a regiment of the Italian nobility, dressed in scarlet coats, white belts, gold helmets with horses' tails, white trousers, and knee-high black boots; then came cardinals from different parts of the world; then the Pope, under a cloth-of-silver canopy which is carried over him. We could at last see him because he stopped at the altar which is in the centre of the church, open all around, and which was a blaze of candles in golden candlesticks.

The Pope wore a tall mitred hat of white, embroidered in gold and precious stones, a full train of white satin-like material over a straight, stiff robe to the ankles, with a beautiful flounce of old yellow lace. Before the Pope, walked two men carrying great twelve-foot poles; at the end of each was a great fan of white ostrich feathers. Preceding the Pope to the altar were two cardinals in bright scarlet with white ermine capes. Most of the cardinals were in stiff, white, heavily embroidered cloaks, with the usual mitred hats which they took off and put on continuously during the ceremony. There were a number of dignitaries, obviously men of the world, who seemed to act as ushers. They wore doublets and hose, slippers with rhinestone buckles, and loose black velvet coats with white ruffs around the neck, and each carried a sword.

Every shade of red was present, from the light red in which St. Peter's was hung to the almost orange-red worn by some of the cardinals, to purple and violet, to rose and crimson. There was, too, a great deal of gold and white and clear yellow. All these colours were in the group which surrounded the Pope, but always the Holy Father stood out alone in white, dominating the great assembly.

The Pope turned from the altar and started towards the Papal Chair. He walked rapidly and with tremendous assurance towards the part of the church where we were seated. He has an almost Gothic face and wears eyeglasses, but he gives an impression of vigour and determination, combined with an expression of great exaltation. His long, thin hands were in transparent white gloves, heavily embroidered in pearls and brilliants, and as he walked toward the Papal Chair he lifted one hand to bless those on each side of him. As he approached the throne (the steps were a bright scarlet velvet, freshly laid down), his robe was raised for him so he could ascend easily. When he reached the Papal Chair he turned and sat on the chair very straight and the cardinals around him arranged his great train and skirt. He sits with the most superb dignity, his face spiritual, almost archaic—even his lips were pale—but you felt that he was in complete command not only of the situation and the service but of himself. He had a beautiful look of compassion and tenderness, as though the sorrows of the world and of his flock were indeed heavy upon him.

This story is told: when the Allies came into Rome, the sight of St. Peter's was something unbelievable—Highlanders, Britishers, Americans, Indians with turbans all flooded into the church. The Pope went from group to group blessing them. He came to one young American who did not kneel when the Pope approached. When the Pope spoke to him, the boy said, "I am not a believer." The Pope answered, "Kneel, my son. It never hurt any young man to have an old man's blessing."

TOURING YUGOSLAVIA

(Continued from page 145)

"Ambassadors must come a dime a dozen here," I said.

"We might as well be in Bar Harbor," my husband sniffed, disillusioned by the atmosphere of luxury.

"The heat in Belgrade drives all who can go, away," Sergei explained, "Marshal Tito has a villa just down the lake, one of the old Austrian royal villas. We will arrange an appointment with him when you get back from Dalmatia."

We were tempted to stay on in Bled, to swim in the lakes, gather wild cyclamen and Alpine flowers in the splendid forests of beech and spruce, watch the pine trunks turn to black velvet in the rain and the small frivolous clouds toboggan lightly up and down the mountains. Sam's fingers itched to cast a fly where the speckled trout lay under bridges, heads pointed upstream, tails gently waving, but he said it was time to go to Dalmatia.

My personal conception of Dalmatia was of a beautiful country covered with flowers where rich people went in yachts before the war. By road, one reached it via Fiume. Fiume would have been much easier to find had we known it was now called Rieka, or had signposts been legible. The car dove down from green Tyrolean country into heat that felt solid. Fields of wilted sunflowers hung heavy heads from broken necks. And Fiume, when we reached it was such a dirty, down at heel, sombre town we left it as soon as possible, saddened by the white undernourished faces, feeling the quick embarrassment of our own plenty amid poverty and want.

We looked forward to eating fine fish in Dalmatia, yet we had it only once. Later on we found out why. There are not enough fishhooks, or line; nets are worn beyond repair. What price, I thought, the great generator plant at Ljubljana? It was hard to know where to begin, Sergei had told us that first day. I was glad the decision was not mine, but the moment I got home to Gloucester, Mass., I decided, I would send hundreds of fishhooks back to Dalmatia, and fishing line, miles of it.

And the roads—they could not have been repaired since Diocletian! These scenic roads over the coastal mountains would be resurfaced last. Increasingly we found the sad relics of drought and war. Each village had been shot to bits. The sturdy little stone houses were hollow as blown eggs, isolated farms destroyed. Here and there a tiny walled enclosure showed traces of corn, the stalks a foot high with one pathetic stunted ear on the end. Cattle were starving, children's eyes too big, their colourless skin drawn tight across finely modelled bones. Farmers sat helpless in doorways, gazing at the sun that rose each day to smite them like a sword. A grim, ferocious land.

Zara had but lately been a flourishing port, left, for some reason, to Italy, for the years between the two World Wars. Bomber's luck spared the noble romanesque basilica and a small octagonal Roman temple next it. The rest of the town is a memory only; yet the beaches were black with bathers and children screaming happily. In spite of the ruin, PUTNIK, that unofficious rescuer of the improvident traveller, found us rooms. Zara did not seem a place to loiter. We were on our way to Split in the morning.

The road led out through Dalmatia's grape country. Even with the drought there was fruit on the vines, but the farmers told us they were allowed to charge so little for their wine it did not pay to make it. Their houses were built of stone so beautifully cut the joints were paper thin. Roofs were stone slabs the size of a tea table. The entire coast is treeless, cruelly eroded, despoiled of its splendid forests five hundred years ago by the Venetians.

We had learned by this time how little the omission of a smile or a "good day" from the people meant unfriendliness. Wherever we stopped it was, "Accept some of our grapes, please," . . . "Will you drink a glass of wine with us?" . . . "Do you know our uncle in Detroit?" They had so little, yet were so quick to share it. When I ventured to hope the government would send food for them and their animals this winter, they shrugged their lean shoulders and said, "Oh, we will get along by ourselves." Here was self-reliance that had a quality of grandeur.

Split was thrown at our feet in an explosion of sunset flame and gold. Someone had rubbed a lamp and we saw a world in the making. We did not speak. The landscape was disembodied, light as a child's balloon. A breeze could have dissolved the distant hills, they were still only transparent rose-coloured foam. A thousand islands choked the sea, horizon far, barebacked they lay like herds of huge pachyderms in the flag-bright water. Just below us the small town of Trogir tucked marsupial-like into the pouch of its mountain, to the left a city whitened the shore's curved under-arm. It was Split, once Diocletian's city of Solin. For centuries the marble feet of his great palace bathed in the Adriatic, its pillared porticos stretched rank on rank, mirrored in gentle summer seas. We had come a long way to see it.

We stopped at the church in Trogir. A tired, shabby priest rose from his knees to show us around. When we spoke Bernard Berenson's name his face was transformed. But he knew the famous art critic well! He himself had taken the sage about Trogir. Yes, by God's mercy, war had always spared the church. . . . Signore Berenson had called it one of the great churches of the world.

Tourists are so rare in Yugoslavia that they at once form an instinctive masonic brotherhood. There on the terrace of our hotel in Split were the French engineer whom we had seen in Zara, the American woman and her pretty daughter; and that elderly gentleman, a strictly prewar headwaiter pointed out, was an important MP from England, while the dark-haired young man was a student from Brooklyn, America.

(Continued on page 184)



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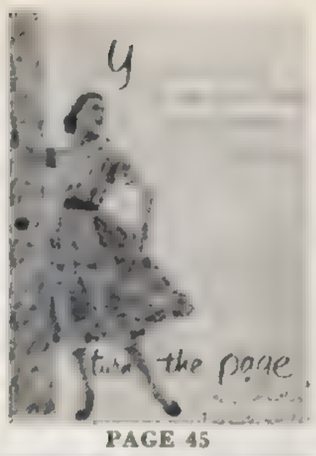
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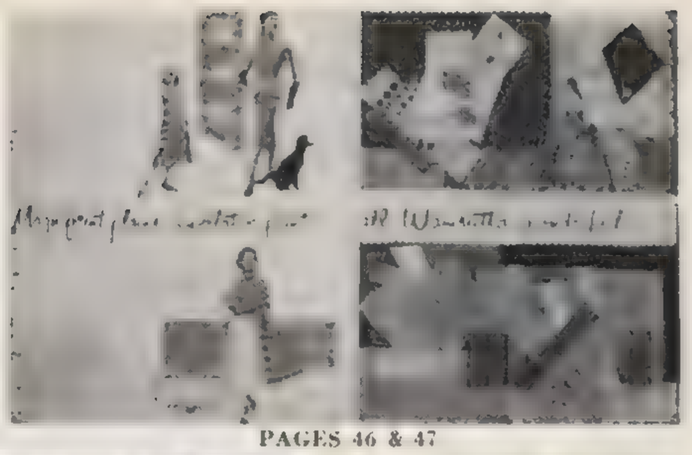
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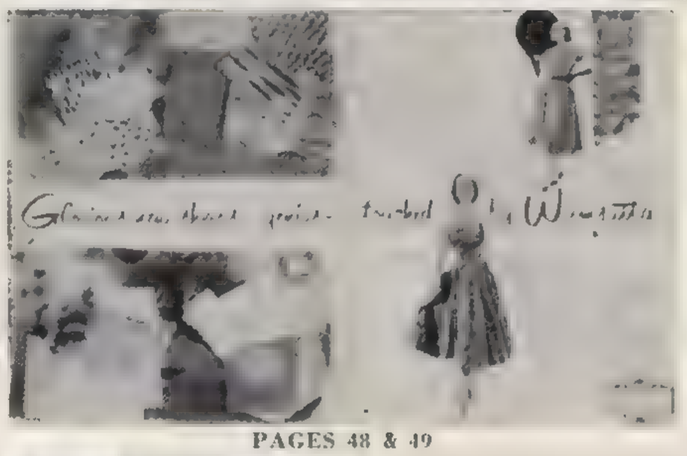
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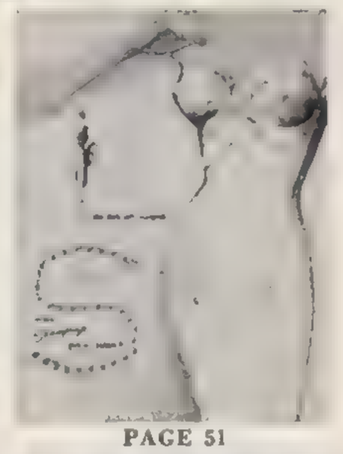
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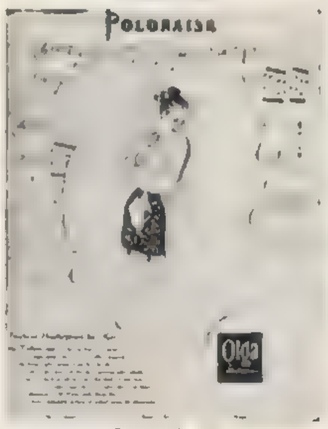

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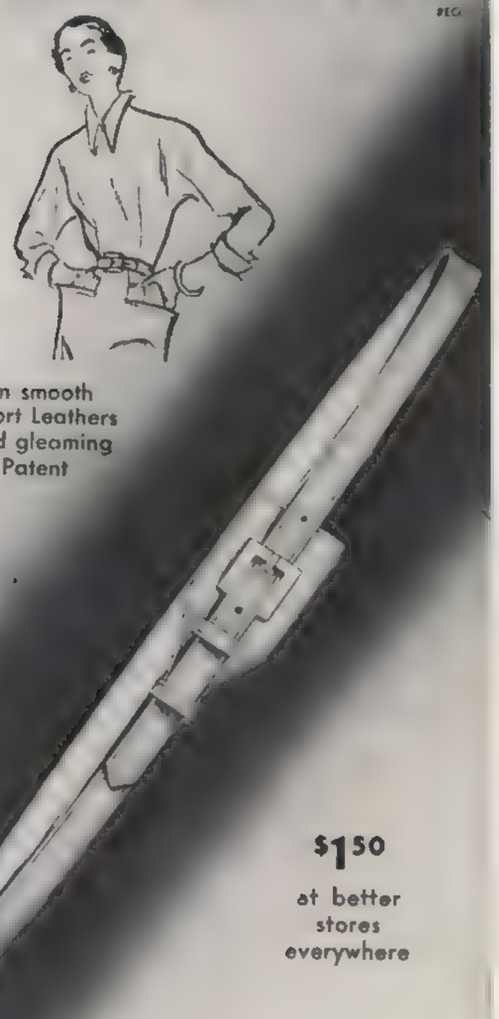


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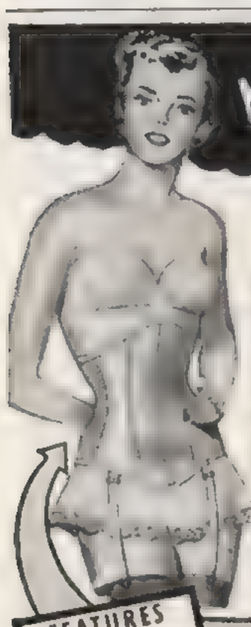
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TOURING YUGOSLAVIA

(Continued from page 181)

I began to question the student. Bob was a most personable lad, travelling, he said, as the guest of the People's Youth Movement, an invitation he had picked up unexpectedly in Geneva.

"I didn't expect to be so free to go wherever I wanted," he said, "and my goodness, but the people are nice to you!"

"What about the youth?" I asked. "All these posters showing boys and girls laying railroads and pitching hay—the youngsters always have that expression of exalted pleasure in handling a pick and shovel you see in propaganda pictures. Hasn't anyone told you he'd rather see a movie than break rocks?"

Bob smiled, "I believe they really are like that," he said, "they're not pretending. They want to rebuild the country . . . and they're doing it. They've built railroads, the universities at Belgrade and Zagreb, highways, dams, tunnels, hospitals—I've seen them. This is the first summer since the war any of them have taken vacations. They're all volunteers of course. There's no compulsion to join the Youth Battalions, but I don't believe many of them stay out. The pressure of public opinion is too strong. . . . Here's their newspaper, it's printed in English. It's a propaganda sheet, of course, but so are all the newspapers."

We found Diocletian's palace stone for stone as that appreciative Britisher, architect, and furniture designer Robert Adam has shown it in his detailed eighteenth-century drawings. The great building has been not so much destroyed by time as engulfed. Three thousand people now live within the smothered walls. Decade upon decade has honeycombed contemporary buildings into the original structure, filled in the marching colonnades with bastard detail. Archæologists fear to remove it lest the Roman masonry be weakened and fall. Within inches of the noblest section, the peristyle hall, an Allied shell exploded. Deflected from the pagan structure by the fine hand of Zeus himself perhaps? His technique in such matters was reputed to be rather better than the general run of naval gunners. Strange trick of rolling centuries to leave so much of the palace and nothing of Diocletian's city.

Trees grew again near Dubrovnik, cypress and pine and olive. It was a country where rich people had lived in Venetian palaces until quite recently. From our hotel balcony the cool sound of church bells came over the satin water at vespers, little racing yachts drifted with lifeless sails for their moorings. Fishing schooners crept by, round prowed, round sterned as canal boats.

Dubrovnik is a Carcassonne on the sea, but undamaged, free of any Viollet-le-Duc. It is as romantic as the crusaders and as authentic as daylight. Dove-grey ramparts rise tier on tier with the huge naked beauty of the pyramids. Bloated towers balloon the angles, a drawbridge lays its great lower jaw across the moat. Every building is from the same cream-coloured stone. If earlier palaces fell during ferocious earthquakes, the Italian Renaissance built them anew, pilastered, restrained, with here and there a fresh detail from some inventive colonial hand.

On our first morning I sat down to rest at a sidewalk café. The main piazza had a most festive air. There was a big scoreboard with rows of benches before it and crowds of watchers. Surely, I thought, they can't be having a World Series here! But that was the way everyone was acting. I asked a couple at the next table.

"You don't know, Signora?" the lady looked shocked. "It is the Olympic Chess Tournament! Players have come from all countries."

"Except Russia," the man said sourly, "and they have some of the best players."

"They might have won," the lady said, "and that would have been insupportable!"

"Monstrous," I agreed. The man at the scoreboard moved a figure. The crowd all went "A-ah!" The gentleman cried, "We took his castle!" which I interpreted as two strikes and bases full. Then everyone got up to leave.

"We must go home to lunch," the lady said, "so as to be back in time for the next move." I finished my sweet orange-coloured drink, the only soft beverage in Yugoslavia. What remarkable people, I reflected, at one hour per play this tension could go on indefinitely. No wonder the city of Dubrovnik had been able to wear out the Venetians, the Hungarians, and hold off the Turks during their five hundred years of misrule everywhere else.

Our progress, when we turned inland, was bedevilled by punctures. Evidently Croatia was a country only loosely held together by nails, Tito notwithstanding. "But many trucks have a dozen punctures a day," one garage man said comfortingly. He advised our spending the night there in Bihać, not venture further on a road that was truly lamentable. There was little left of Bihać.

In the moonlight a noble romanesque tower rose grandly from the skeleton of its church. Crouched below in black shadow was a small inn, intact but full up. The distressed landlord found us rooms with an Austrian woman. Half her small house had been sliced off by a shell, the most you could say of the other half was that parts of it were standing.

What a cheerful sight the big, clean inn kitchen was the next morning. By six o'clock an enormous smiling cook was scrambling eggs, a great pan of scalding milk steamed on her polished range. We helped ourselves while the mountainous cook and her two serving maids tried on my big black straw hat. You never see a hat in Yugoslavia.

In Croatia the villages were more frequent, their front yards choked with fences woven of heavy wicker. The corncribs were wicker, neatly made, most pleasing to the eye. They stood on stilts looking like im-

(Continued on page 185)

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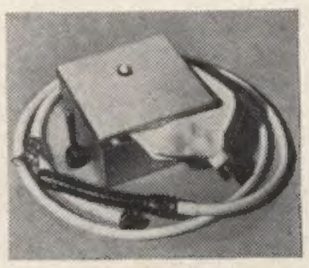
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TOURING YUGOSLAVIA

(Continued from page 184)

mense laundry baskets. All the farm carts and wheelbarrows were of the same basket weave. Roofs were made of shingles a yard long. At last we were beyond the greedy, blighting hands of the Venetian woodcutters. Splendid beechwood forests covered the mountains.

On either side of the road, for mile on mile, split wood was stacked for export and never a scar where it had been cut. Our map promised us lakes, seven lakes; the place was called Plitvice but no one had ever heard of it. "Pronounce it with WXYZ on the end," I suggested, "and maybe they will get the idea."

It was Sunday afternoon, young people were out walking, but the severe puritanism of a peasant country did not permit a boy and girl to walk together. One never saw them flirting in the fields. A line of pretty girls linked arms and walked ahead, just behind followed the youths. And as they walked they sang.

At length we found the lakes. Each one spilled into the lake below, by a fat waterfall; water loving plants grew thick in the drenching spray; springs filtered ice cold through emerald velvet moss. We followed the paths, dark under giant beech trees. Healthy cattle grazed again in green upland pastures. Large new brick barns bore the competent look of government construction. Never had we tasted better soup or such tender young roast lamb as they gave us for lunch at the worker's hostel. It was not far now to Zagreb, the housekeeper told us, but come again, do come back again, Americans are welcome in our country!

As we neared the city we passed much new building. The government takes up the monumental work of reconstruction sector by sector, cleans up, builds, moves on. Zagreb itself is almost intact.

A telegram was waiting for my husband at the big old-fashioned hotel. "Tito is ill," he said, "can't see us for ten days. We can't wait, so we'd better head straight for home." Not that he would have said anything momentous to us anyway, I decided as we packed up the car again. I did not know that the only thing anyone would ask about our trip was, had we seen Marshal Tito.

Words came fast when I thought of the Yugoslavs. These people had suffered so many ills, for so many centuries. Decimated by pestilence, destroyed by earthquakes, invaded, occupied, martyred by wars, I had seen them lifting their proud heads once more, unafraid, resilient, unconquerable.

JAMAICA, "THE HOSTESS WITH THE MOSTES"

(Continued from page 136)

factories and others which all give a new stability to an economy based for centuries on chancy world commodities such as sugar, citrus, bananas, coconuts, and tobacco.

It is worth while glancing through the half-closed jalousies of "Blue Langour" to see what goes on in these "residences" along the fashionable North Shore from Montego Bay to Port Antonio. The owner, Mrs. Shep Mandeville, bronzed by the sun and dressed in shirt and shorts by Antonio of Falmouth (made to measure, $6), is discussing the household books with her charming and humourous, but rather slapdash housekeeper, Ruby ($4.50 a week), who has just been told for the hundredth time that cocktail glasses must be held up to the light after washing. The books, when deciphered, appear to be modest and in order, the major item being liquour at about $4 a bottle. Menus for the day are considered and Ruby's suggestion of stewed mutton and custard pudding rejected in favour of langoustes and baked bananas with coconut cream. The troublesome ball cock in the spare-room lavatory is touched upon and Ruby is again reminded that the garden fruit —oranges, pawpaw, limes, bananas, which grow like weeds—must be picked for the table when ripe.

Bessy, the maid ($3.50 a week) then comes in with the post, which she tenders on a mahogany tray whose handles have been loose for two years. There are three telegrams, a charitable appeal for repairs to the roof of the Baptist Mission, and *The Gleaner*. The daily stream of telegrams is apt to give visitors a nasty shock, but they rarely mean the tolling of a bell or the postman's second knock. They are short telephone conversations, invitations and lies beginning with the words "Alas, alas." Only the busybodies on the island have telephones with which they speak to other busybodies or the tradespeople.

After dealing with the post, Mrs. Mandeville proceeds with her public day which in her case will include two hours bathing, two hours siesta, two hours cocktails, two hours canasta, and some time off for meals.

There are other lives, of course, but in the same easy-going informal atmosphere in which only four red treys against you are vile. Noel Coward gets up at six and works until twelve every day. Lord Beaverbrook holds suave but impish sway over Montego, with that hectoring cajolery

(Continued on page 186)



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STERLING

JAMAICA "THE HOSTESS WITH THE MOSTES'"

(Continued from page 185)

which has made him great in a larger pond even than the Caribbean. Some famous English actors and actresses, including Beatrice Lillie, Phyllis Monkman, Gladys Cooper, John Buckmaster, and Adrianne Allen are also making it their headquarters.

Prince and Princess Liechtenstein ride over fine properties in the morning and in the evening play genteel but energetic tennis with the notables of Port Maria. (Princess Liechtenstein was the former Mrs. Hermann Oelrichs.) Edward Molyneux paints beautifully and plans his new house at "Mo Bay." Oliver Messel just paints beautifully. The Vincent Astors admire their superb view and spend a lot of time (I assume) motoring down to it to bathe. Millicent Rogers and her son Peter Salm embellish the golden sands, and Mr. Otis Q. Phelps, with Mrs. Phelps, tours the island indefatigably in a 1930 Lincoln taxi, a raw sunburn, *jippa-jappa* baseball caps embellished with raffia palm-trees, and complains of the prices and the inefficiency of things compared with the States.

Still others like myself spend most of the day, way down the coast, spear-fishing on the reef and telling visitors, as did Cecil Beaton when he came to stay, that sticks and stones may hurt one's bones but not the grimaces on barracuda faces. In one room of the house, Rosamond Lehmann is working at her new novel and in another Loelia Westminster is exercising one of the talents from her quiver, on a landscape with figures.

In the pantry, the priceless Violet is wrestling with a recipe for conch gumbo, fried octopus tentacles with tartare sauce, West Indian turtle in the shell, or new ways with star-apple, tamarind, or guava. And in the background there is the noise of the waves on the reef; the flirting of the mockingbirds, and the busy talk of the *kling-klings*, the wild canaries, and the hummingbirds.

In short, Jamaica, this year as last year, is how you wish to take it. If you burden yourself with the big-town malaises you came here to escape—the telephone, gin and canasta jitters, gossip, and how to keep up with the procession—those will be the serpents in this Eden. But if you can leave this *triste* baggage behind, you will find Jamaica has everything you need for a holiday of twenty days or twenty years amidst a kindly and humourous people in the most beautiful large tropical island in the world.







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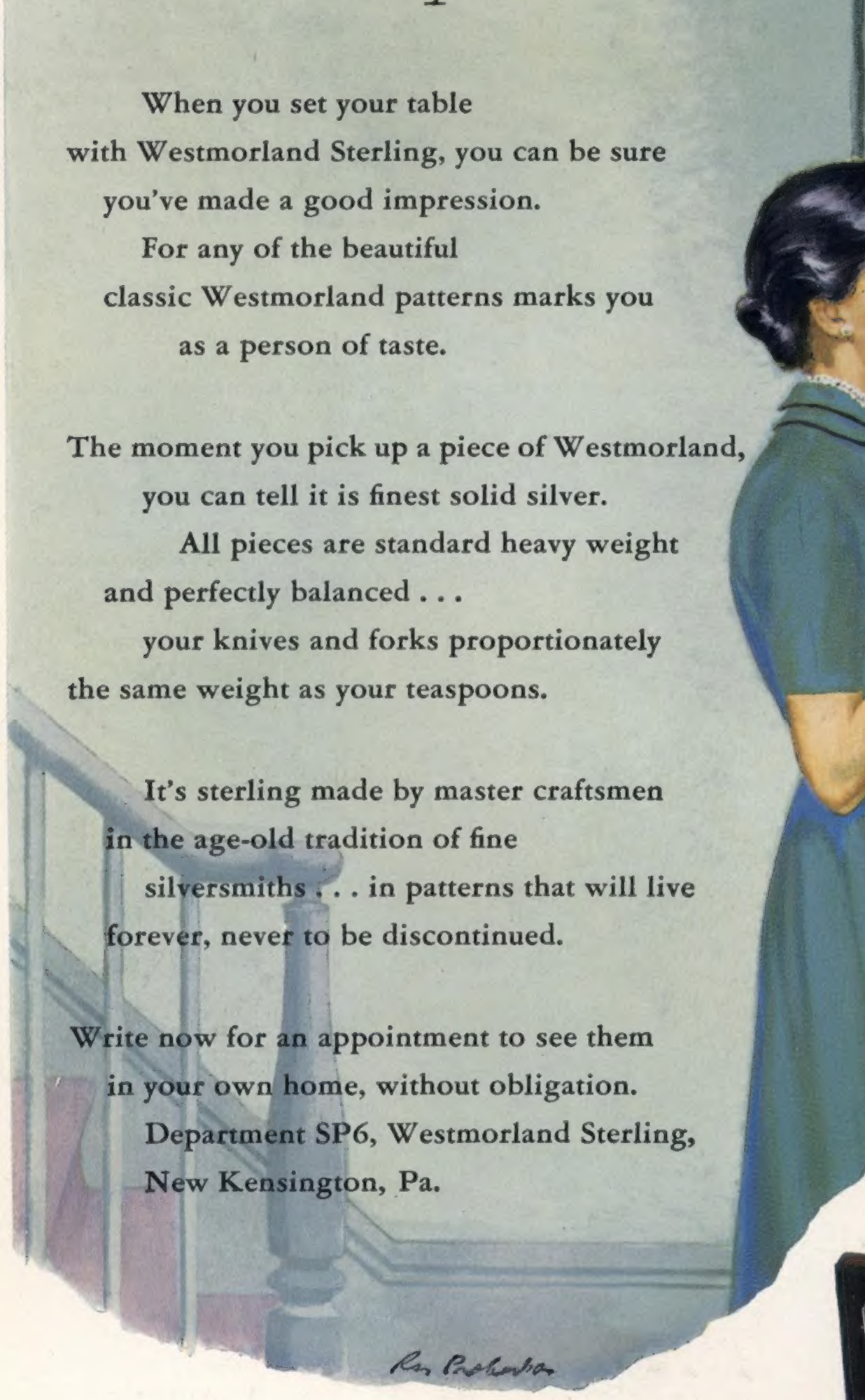
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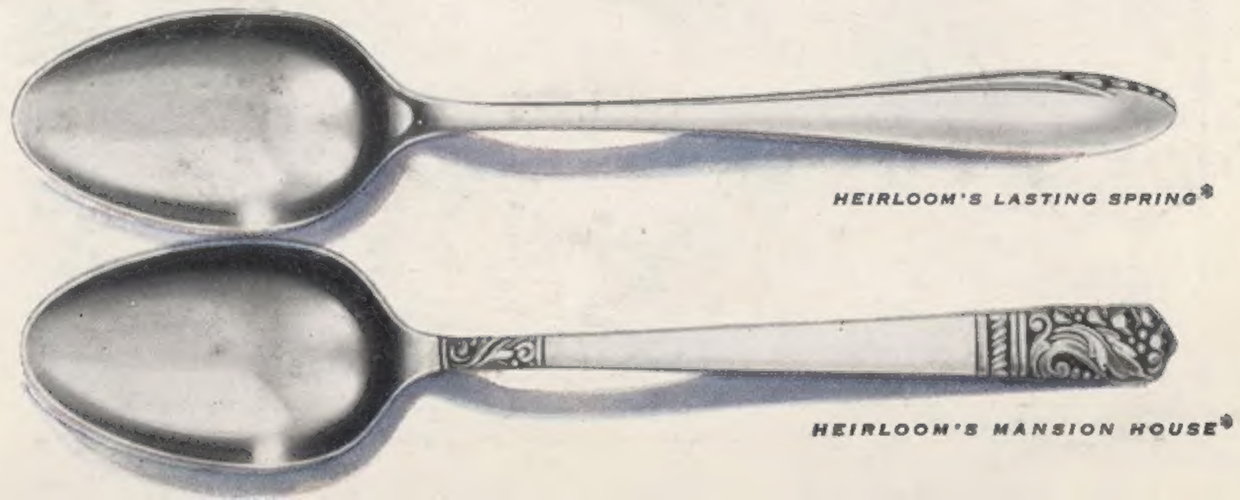
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